THE KINEMATOGRAPH

1d. Weekly.
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The Kinematograph & Lantern Weekly.

No. 119. Vol. 5. [Entered at Stationers' Hall.] AUG 19, 1909. [Registered at the G.P.O. as a Newspaper.] One Penny.

THE
KINEMATOGRAPH
And LANTERN WEEKLY

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Notice.
Literary contributions and correspondence should be addressed to the Editor, Tottenham St., W.
All matter and copy of advertisements must be received by **six o'clock on Tuesday** to insure insertion in Thursday's current issue.

The Southsea Accident.

As we write we have before us a pile of newspaper extracts dealing with the recent fatality at a Southsea picture show. It should be mentioned that that fatality was caused purely by a panic, resulting from a *false* alarm of fire, and that in their verdict the coroner's jury made no reference to the kinematograph, but alluded to the unsafe character of the gallery as a contributory cause of the accident. When we turn to our cuttings nevertheless, we find the following headlines:—"Cinematograph Panic," "Cinematograph Tragedy," "Bioscope Show Panic," and so on, while the *Daily Mirror*, never behindhand in mountain making from molehills, distinguished itself by presenting a full page of photos of the injured, many of whom were merely slightly bruised, and putting out a poster with the legend "Panic at a Cinematograph Show"—which is really carrying the rage for morbid details a little too far, when it is remembered that the panic was not caused by the show, but as the result of a cry of fire *after the flames in the box had been extinguished.*

The Responsibility of the Press.

We have heard the lack of responsibility evinced by a certain section of the press denounced often enough, but we doubt if it has ever been displayed in so strong a light as in the attitude of certain papers to the occasional mishaps in picture shows. We go so far as to say, with a full realization of the gravity of the statement, that the responsibility for the lives lost at picture shows must mainly rest with the papers to which we refer, which by their custom of exaggerating every accident, have instilled into the minds of the public such an exaggerated idea of the inflammability of the film and its consequent danger, that at the least sign of anything wrong they lose their heads, rush for the doors, and lives are lost without the slightest real cause for anxiety, for with the modern regulations, even should a fire occur, it cannot possibly spread beyond the box. That the influence of the press counts for much is shown by the fact that in Australia, where the newspapers have familiarised the people with the perfectly safe nature of a properly managed machine, on more than one occasion where a film has caught, the audience has waited without the least sign of panic for the entertainment to be resumed.

To Avert Fanic.

Appeals to our own press to pursue a course of similar sanity have been disregarded, and the wise showman will himself take steps to assure his patrons of their safety under all conditions, in anticipation of anything that may happen. A few words on a slide to the effect that "This hall can be cleared in — minutes," or that "The operating chamber is completely separated from the hall, and a fire in the former can by no means spread to the latter," will do much to preserve order in a time of excitement, while particulars of the safety precautions might with advantage be prominently printed on the program. But undoubtedly the best panic averter is a good operator and an operating chamber with an iron shield which may be dropped instantaneously over the projecting aperture in case of necessity.

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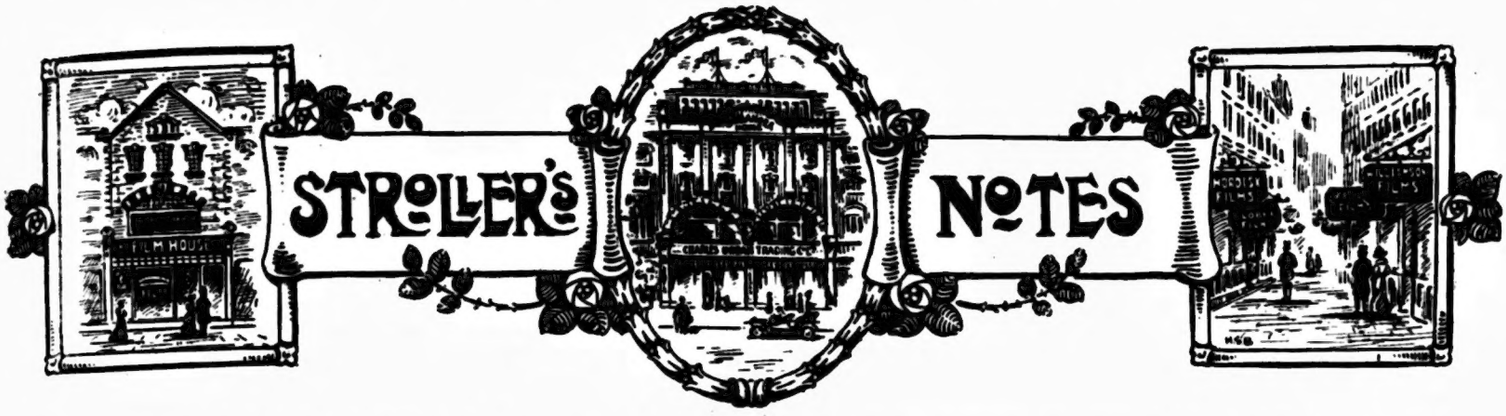

Evidently there are other insurance companies besides that whose name was given recently who are prepared to undertake the insurance of picture halls. A correspondent informs me that he is insured with the State Insurance Company, of Liverpool, the premium being £2 2s. per cent., and that there are numerous others willing to undertake the risk.

* * *

"As a constant visitor to picture shows," writes a correspondent, "I should like to say a few words with regard to sub-titles and *precis* on the screen. I certainly think that some English subjects would be improved by a little more explanation. I have seen a good number of pictures which have, until a certain part of the plot is developed, been more or less a puzzle to the onlooker. In the matter of explanation in the way of writing the foreign makers are apt to err in the opposite direction and give more than is required, but even so it is better to have too much than to leave the audience in the dark. I know there is an antipathy amongst English makers to this proceeding, but I think they are too conservative in this matter. I have often seen a witty letter on the screen that has greatly helped the success of a film and caused more laughter than any incident in the picture. Finally, a title that really has a bearing on the plot helps very much to elucidate a picture."

* * *

I was surprised to hear it rumoured in certain quarters of the trade last week that a change was imminent in the representation of the Itala and Eclair Companies in this country. My experience of the living picture business is lengthy enough to lead me to take most statements of this kind, unless confirmed beyond dispute, with a large pinch of salt and in the present instance, knowing something of the business these two companies are doing through Messrs. Tyler, I did not regard the statement plausible enough to make enquiry necessary.

* * *

Talking to Mr. Collier on Friday, however, I learned that the rumour had secured credence in some quarters and had led to several enquiries at the Film House and in order to set curiosity at rest, he requested me to formally state that Walter Tyler, Limited are and will continue to be the sole agents in England for these two companies. I hope this will finally set at rest a rumour which, to everybody acquainted with the relations between Messrs. Tyler and the Eclair and Itala Companies, bore the stamp of an obvious invention.

* * *

From the point of view of the maker, the man who can devise a method of stopping "appro" abuses is a public benefactor and Mr. Landmann seems to have fairly earned that title by the scheme detailed elsewhere. I can imagine however, that some of the showmen who have benefitted for so long by the makers' habit of sending big batches of films for inspection will find another name for him.

What an enviable position these gentry have been in, by the way. Assuming always that one's conscience is not of the hyper sensitive sort, what an easy matter to cut down expenses by simply eliminating the cost of film hire or purchase! With 6,000 feet of film a week on trial coming in, how simple to run it for one, two or three days before returning it with a note courteously regretting one's inability to purchase!

* * *

The only unpleasant feature about the matter was that one really had to buy a small film occasionally, in case the maker began to doubt if your custom was really worth the trouble he was taking.

* * *

By the way, the Nordisk Co., of which Mr. Landmann is manager, promises to pursue a very vigorous policy this season. The output is to be increased to some three or four films weekly, and from one or two examples shown me, they should maintain the steady improvement which has been one of the features of the company's product since it began business three years ago.

* * *

I was particularly struck with the toning of some of the subjects—the double shades for which the company are already well known being much in evidence. They should add immensely to the effect of the travel scenes in which the company have always specialised.

* * *

I was glad to find one or two *real* comics among the advance copies I was privileged to view, and these should be looked for from September onwards. The continued adventures of Sherlock Holmes—one of which, over 1,000 feet in length, I saw—should also recommend themselves to showmen appealing to a "popular" public. In the example I allude to the various stages of a by no means simple plot were shown with really remarkable vividness.

* * *

Mr. J. F. Brockliss, of Rupert Court, sole agent for "Le Lion" films, is just now paying a flying visit to Paris and, we learn, is highly gratified with the latest highly-finished "Le Lion" films. He will bring back some of exceptional quality.

* * *

Messrs. Gaumont have completed arrangements to take films for reproduction at the Alhambra Theatre, of the French beauty queens competing at the Hall by the Sea, Margate, and at the Victoria Pier, Folkestone.

* * *

It is interesting and encouraging to note the advanced opinions of the London daily press on kinematography. In the course of an eulogistic reference to the subject, the *Morning Advertiser* says:—"It is only when you tell the prosperous person that there are a rising ten thousand of

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moving picture establishments that he 'takes notice'; it is the figures that talk to him. What all of us should realise is that this new department of the modern drama is, relatively, a virgin soil. Who knows what crops it may yet raise? And why assume that depravity is necessarily bound up in it? In France (it is in France that the evolution has gone farthest) such actors as Le Bargy and Réjane and Bernhardt are not ashamed to pose for the moving-picture camera. No longer will the historian of stageland be able to write his platitude about the art of acting being the one art which leaves behind no trace, save in its influence and in its memories! Such playwrights as the late Victorien Sardou and Capus and Lavedan have furnished scenarios for this new sort of stage."

* * *

The "busman's holiday" seems to find remarkable favour with the film trade. Several of our leading lights spend their vacation looking round the trade in various foreign countries, and doubtless learning something which will be useful in their own business. Mr. Welsh, of Gaumont's, was included in the number this year, and being dogged throughout his trip in France and Germany by continuous rain, he visited numerous picture theatres in the towns *en route*.

* * *

It was satisfactory to learn that public patronage in all these places was highly satisfactory, the management of the shows was conducted with enterprise and taste, and the films up-to-date and well selected—as would be easily realised, said Mr. Welsh, from the fact that at each of the score or so of places he was at, there was at least one Gaumont film in the bill! A fact which certainly speaks volumes for the popularity of the famous Elgé brand.

Correspondence.

[We do not accept responsibility for the views expressed.]

LANTERN EFFECTS.

To the Editor KINEMATOGRAPH AND LANTERN WEEKLY.

Sir,—I am glad to see there is some awakening in reference to Lantern "Effects." It has always been my contention that prominence should be given to dissolving view exhibitions, and after twenty-seven years' experience with continual showing I am more than persuaded that this is a public need. I have been surprised when exhibiting in drawing rooms at the reception given by some of the highest in the land to some of the most simple effects shown on a biunial.—Yours, etc.

C. H. Connor.

Chelsea.

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Trade in Other Countries.

GERMANY.

New regulations in Anhalt provide that all persons under sixteen may not be admitted to picture shows unless accompanied by an adult. A notice to this effect is to be shown at all the entrances. Contravention of the order is punishable by a fine of 60 marks.

The Monster Biograph which begins a yearly visit to Danzig set up fourteen days earlier this year, and commands good audiences. It was specially honoured by a visit on July 27th from the officers commanding the 17th Army Corps. A lively and varied program was given.

The Dresden "Bird Meadow" was destroyed by a fire originating in Lang's Restaurant. Amongst the buildings burned are Schoof's Terrassen Panorama, Dietres Panorama, and Ludwig's Illusion Theatre.

Regulations have been published for the District of Schelswig, which establish the principles of police control in order to safeguard audiences against fire in picture theatres. The local police are also to be commissioned to forbid children under fifteen to see pictures that might possibly exercise an unfavourable influence. A list of pictures to be shown must at least 24 hours before commencement of performance be communicated to the local police.

Herr F. Bayer, proprietor of International Kinematograph Stuttgart, was specially honoured by an invitation on July 23rd to the Royal summer residence at Friedichshafen, where he gave a great performance before the King and Queen of Wurtemberg, the other members of the Royal family, and a select circle of guests.

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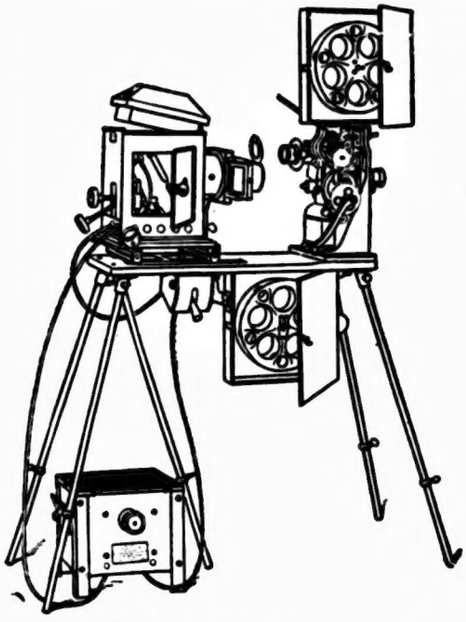

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No. 6471. **Code "Verletzest"** **Length 1000 ft.**

HOW THE TRAMP GOT THE LUNCH

A very Jovial tramp but he didn't get the luncheon he coveted. He tried to "do it" on a workman but it didn't quite come off, and his enjoyment terminated in a manner he did not relish.

No. 6472. **Code "Verletzt"** **Length 160 ft.**

CLOSED ON SUNDAY

Bill arrives at a town where all pubs are "closed on Sundays". He tries all sorts of dodges to get a drink, but something always happens just as he is on the point of pulling it off. He finally slakes his thirst at a spring.

No. 6473. **Code "Verletzung"** **Length 840 ft.**

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PARIS, August 17th.

Much "Hullo" for Nothing.

This modified Shakespearian title might be applied to the complaint made me to day by a foreign friend, who was in Paris on business, and was strenuously occupied calling the telephone girls in the usual way "Hullo! Hullo! Mademoiselle" without obtaining any answer from the manufacturing concerns to which he was telephoning! Assumption Day was the cause, and our friend will have to wait till to-morrow before resuming the busy life he likes.

French Visitors to London.

A few of our friends from Paris therefore went across the Channel yesterday expecting to do business in kinematograph circles in London. Among them was Mr. Moriaud, manager of the Cinemas Fix, who will remain a few days and Mr. Samama-Chili. The latter has travelled with his camera many miles in Northern Africa, which is a well known country to him; he has taken many scenes in Tunis, Algeria and Morocco, as well as Southern Italy and Sicilia. Most of his experiences have been recorded in films which will be interesting to buyers. Mr. Moriaud is a prospective buyer from British manufacturers wishing introduction to European markets, and specially the French speaking countries, where the Cinemas Fix are established.

A Remarkable Camera.

Seeing that the friend mentioned above was greatly disappointed by the missed opportunity of buying films and machines, we invited him to visit a studio or two and he saw them doing good work, favoured by the sun, which had been so little seen in the beginning of the summer. The Hatot producing plant, which has been described at length in our No. 117 was seen once more in full production, and besides the studio which was much admired for its huge proportions and its great conveniences, our companion paid special attention to the commercial organisation, as explained to him by the Commercial Manager M. Marie, and he had the favour of viewing the new camera nearly ready for work. As explained by M. Courtillat, the Technical Director of the Construction and the Mechanical Expert and Inventor M. Portier, the new camera has a number of advantages which have been duly patented. The shutter works in close proximity to the film, what has proved a mechanical difficulty in previous types, but has been successfully solved with the new type. The shutter is easy to control from the outside, any opening needed being easily obtained.

The greatest simplicity in focussing or changing the objective is another much praised advantage of this camera in practice.

The counter mechanism is greatly simplified, the multiple transmission being substituted by a single one, and the camera counts the number of pictures when it is used for trick films, or the length when in ordinary work. Two handles can be used, according to the number of pictures per revolution, which is two or four. The pressure on the film in the guiding frame is applied to the central part of the film.

Films in Making.

A visit was also paid to the Theatro-Film Studio, which has already won fame with the works of great artists, under the supervision of the celebrated actor of the "Comedie Francaise" M. de Féraudy. The latter not only controls the perfect staging and acting, but does not hesitate to act personally, and this double function on his part is a sure guarantee of perfection. We had a chat with the manager, M. Lainé, who is also an artist and brother-in-law to M. de Féraudy. It was a pleasure to hear M. Lainé declare his faith in the future of the kinematograph, and in the sure success of high-class films, by the combination of good authorship, good staging and the best artists playing with all the resources of talent and experience. "Not the slightest defect should be tolerated; or public common sense will see these mistakes, and the spectators will sometimes rebel against the author's intentions, and, for instance, instinctively smile or laugh at certain developments of a dramatic or tragical action!"

Why Thoroughness Pays.

M. Lainé wished us to understand that his "scenarios" would never be tiresome and discouraging for the spectators, that their qualities would always carry them through without effort for the public. And the rehearsing work we were witnessing, though done with the best artists, was bearing proof that "time" was an instrumental factor, together with "quality" for the perfection wanted by this "hard to satisfy" artist. We questioned timidly about the expenditure incurred, the commercial chances of these "high grade" films, the conditions of their competition with all existing films, etc. Mr. Lainé concluded his argument in favor of such films by the following parallel: "Do not certain Theatres play certain actions for six hours, after a mere rehearsal of equal length? And, does not on the contrary the "Comédie Francaise" or the "Renaissance" rehearse during 2½ months a comedy which will be acted in two hours? But the first play will reach seven representations, the second play will surpass one hundred or more." One factor which favours the success of a "chef d'Œuvre" on the stage (that is the time it will be maintained on the bill) does not hold with the kinematograph, where the programs do not include a film more than one week, whatever its merits may be. We expressed this regret as follows: "Classical Plays remain *au répertoire* and still give delights to our sons, after having rejoieed our fathers. Will not certain classical films revive in the future, and will not archives be created for that purpose, outside of commercial considerations or interests?" As we were talking and watching the rehearsal, the scenes had changed three times, and a final scene was to be set in the open air. All three first scenes had been prepared simultaneously on the stage, which measures 45 x 75 eet, and is on the first floor of the property.

The First "Ciné-Feuilleton."

The patent form of mixed literature called "Ciné-Romance," or "Ciné-Eeuilleton," is said to be ready now for development, under the protection of the patent and of the Société des Auteurs. The first of the "Ciné-Romances" is said to be inspired from a *fait-divers*, which aroused a certain interest in America and Europe, but the developments, though unknown to us in detail, are arranged so as to escape the mere commonplace interest of the original. The Romance will tell the story of a man arrested under suspicion of murder, and released for lack of evidence. Unwilling to remain under suspicion, the man follows his instinctive thought that the supposed murdered man has simply disappeared and can be found; he undertakes personal researches to bring him back as a living proof of innocence. The strenuous experiences of the innocent victim of public suspicion are all dealt with in the literary form of the romance, while the kinematograph makes very opportune additions of its own to the development of the drama. The actors of these scenes are first presented kinematographically on the screen, and their characters are completed by the first instalment of the romance. Among the most interesting "slices" of film is the chapter called "Kinematography the best Dectective." The author assumes that the researches of the hero helped by the detectives have been in vain, and that he has lost nearly every hope of success, when a visit to a kinematograph show restores his hopes, by the view of a film where the lost man appears in a crowd; then new researches begin, a new direction is given them, and the kinematograph proves useful by conducting our man to success. The copyright of such a "Ciné-Romance" is double, as both the literary and kinematograph parts are copyrighted.

LATEST URBAN FILMS.

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SYNOPSIS OF PICTURES: **Panorama of Bremen—Emigrants embarking on the S.S. "George Washington"—Off Southampton**: immense dimensions of the vessel shown to full advantage—**Emigrants and their third-class decks**: amusing incidents—**Ship's Officers "Taking the Sun"—First-class passengers' decks**: the promenade and band; acrobatic and other sporting performances—**Gymnasium and Grand Concert Saloon—First sight of the Statue of Liberty—Approach and arrival at New York**: grand views of harbour, "Skyscrapers," etc.—**Scenes on the landing stage—Bathing Beach at Coney Island**, where much animation prevails.

No. 2414 **Code "Washington."** **Length 750 feet.**

Aviation Experiments at Vichy, France.

Fine pictures of aerial navigation, taken by special permission of the Organizers of the Meeting, **showing M. Tissandier's machine at rest and in flight—M. Paulhan's Bi-plane manœuvring—A quick descent**; excitement of spectators—**Scenes in the Enclosure—Splendid portrait views of the distinguished assembly of "flying men."**

No. 3475 **Code "Vichy."** **Length 395 feet.**

Industrial Borneo.

Salt and brick-making works: curious operations clearly demonstrated—**Fishing on the Celebes coast**; primitive methods—**Turtle hunting**; huge specimens of the capture by natives and the shipment of the reptiles, which are destined to grace Civic tables at Municipal banquets.

No. 3461. **Code "Celebes."** **Length 365 feet.**

ALONG THE RIVER CORRÈZE, FRANCE.

A unique travel subject, presenting original, picturesque and romantic beauty spots **of a region little known to tourists.** Views of great loveliness: rugged and verdant landscapes; cascades and torrents spanned by remarkable bridges—**The Gimel Waterfalls**; effects of uncommon magnificence.

No. 3462. **Code "Correze."** **Length 285 feet.**

The Dog's Sagacity.

This thrilling melodrama of love and rivalry, perfectly enacted amid charming cornfield and forest scenery, **introduces a remarkable display of canine intelligence.** The animal seeks out, unaided, its young master, who has been cowardly assaulted, and makes a long journey through the woods for assistance; it is also instrumental in unearthing evidence which brings the guilty party to justice.

No. 4140 **Code "Scent."** **Length 500 feet.**

Send for our 432-page Catalogue of Classified Film Subjects—a most complete and elaborate Production.

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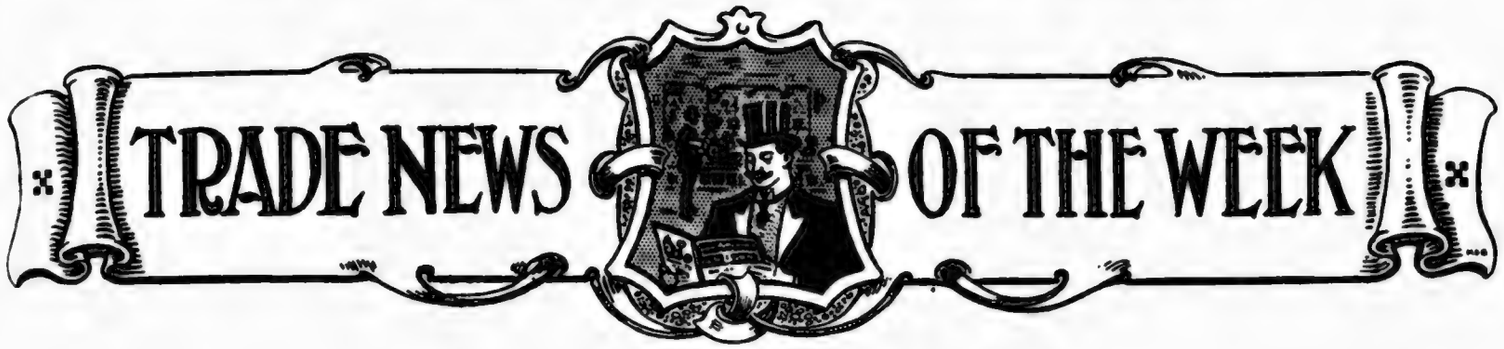


New Picture Theatre at Cardiff.

A new syndicate having leased land from Moss's Empires, Ltd., at the rear of Queen Street, Cardiff, intend to erect a hall, 75 feet by 40 feet, for the exhibition of kinematograph pictures.

Williamson & Co.

ask us to announce that their film, Gingerbread, described in our last issue, will not be released until the present week. A stock of copies has been laid in, and customers can rely upon orders being fulfilled immediately.

Pictures at the Palace.

The long series of interesting and novel pictures, showing all the scenes and incidents of the recent Naval Review in the Thames and Solent in natural colours by Urban's Kinemacolour films, continue a great attraction at the Palace, Shaftesbury Avenue.

Sheffield's Skating Rinks.

Our Sheffield correspondent writes:—The American Roller Rink has now opened near the Sheffield United Football Ground. The size of the rink is about 240 feet by 80, and has accommodation for between 2,000 and 3,000 skaters. The average attendance is, we understand, hardly sufficient to pay the orchestra. Four more rinks of similar dimensions will be opened next month, so we are going to be busy. Sheffielders won't patronize the skating rinks if the admission price was nothing and less to skate. Pictures will go well in two of the buildings under construction.

A Picture Stadium.

One of the principal attractions at the Aberdeen Flower Show this week is the *al fresco* kinematograph entertainment by Mr. Dove Paterson of the "Gaiety." The pictures which secured crowded houses at the Gaiety have been reserved for this entertainment, including La Tosca, Joan of Arc, The Invaders, and Blériot's Cross-Channel Flight. Mr. Dove Paterson has arranged this year a "picture stadium" in the form of a large enclosure from the Museum to near the tennis pavilion, and the sides of this are attractively decorated. With his usual enterprise Mr. Dove Paterson has left nothing undone to secure the complete success of his magnificent entertainment.

Mr. T. J. West at Burton-on-Trent.

That enterprising gentleman has added another "winner" to his list of successes. He opened the Anglesey Hall, at Burton-on-Trent, last Tuesday under the management of Mr. Aubrey Cheshire, and judging by the report, he has done enormous business. Mr. West put on a strong programme, which far exceeded the expectations of the Burtonions, and in the first honse, they gave vent to their full appreciation by rounds of applause. The news soon spread round the town, with the result that "full houses" have been the order of the day. Mr. West is to be congratulated on his latest achievement.

The Japanese Celluloid Industry.

In an article on the above subject, *Der Kinematograph* says:—"In addition to numerous recent undertakings, there are two old-established celluloid works, one at Sakai Osaka, and the other at Aboshi Himgi. The first belongs to the powerful Mitsin firm, which possesses branches the world over, including one at Hamburg. The second was founded by the Mitsu Bishi Co., and by the Nippon Yusen Kaisha. The latter is named Japan Celluloid and Artificial Silk Co."

Britt v. Summers.

The Gaumont film of the fight between these men is, we hear, meeting with an enthusiastic reception in various parts of the country. Two copies are making the circuit of the Moss-Stoll tour, featuring this week at Birmingham and Glasgow. Blackburn and Aberdeen are other towns in which the film can be seen this week, and the future bookings cover all the chief towns in the country.

Kinematograph in Gunnery Instruction.

Interesting experiments have been recently carried out with a view to applying the kinematograph to the use of gunnery instruction in the Italian fleet. During the recent gunnery tests off Sardinia, continuous photographs were taken of the work at the guns, and also of the arrival of the shots at the target, and it is believed these will prove of great assistance to gunnery demonstrators. The Minister of Marine is establishing a special section of photography and kinematography, with headquarters in Rome.

Animated Pictures at Earl's Court.

The kinematograph plays an interesting part in *Lloyd's News'* Small Holdings Exhibition opened at the Golden West Exhibition, Earl's Court, on Monday, in connection with the concerts—which will be run simultaneously with the exhibition. The films portray *Lloyd's News'* judges in the act of performing various phases or the delicate task of adjudicating upon the merits and demerits of small holdings and allotment fields. The judges—Mr. Fred. Smith and Mr. R. C. Notcutt—underwent the necessary ordeal last week, and the films produced are particularly animated as well as instructive. By their aid the average spectator will be able to enter into the spirit of the enterprise with zest. The first judge is depicted arriving in the motor-car at the cottage door of a holding in the heart of Suffolk, welcomed by the good wife—who is dressed in her Sunday attire. He is led to the farmyard, where the pony which carries the produce to market is shown pacing a circle, so that the judge, who is an expert at the business, may "weigh him up." Then, passing through a gate to his comfortable stalls, the judge leaves the pony and turns his attention to the meadows, the piggery, calf stalls, and the poultry run, where so vivid does the scene become that the beholder almost hears the "chuck, chuck, chuck" of the chickens, and the "quack, quack, quack" of the ducks. After peregrinating the wheat and barley fields the judge is seen finishing his task by examining the most modern reaper at work. Interesting views show Mr. Notcutt at home among

Walturdaw Bioscope Lens Battery No. 2 & 3 New System

A new system has lately been discovered which does away with the old style lens. The new Lens Battery is quite a simple affair. It consists of an ordinary lens, the usual length and diameter, 3in. focus, having at one end an inside thread. The remaining apparatus consists of 5 separate lens fitted in brass mounts, each mount having an outside thread and marked 2in., 2½in., 3½in., 4in. and 4½in.

HOW TO USE

If the 3in. lens at a given distance shows too small a picture, then all the operator has to do is to screw on to it the lens marked 2in. when he will get a picture equivalent to that shown with an ordinary 2in. lens. On the other hand, if the disc is too large then he will fit either the lens marked 3½in. or 4in. according to the size of picture he wants. The definition with either lens is perfect and no loss of light ensues.

The advantages are as follows:—

You have always with you a combination of lenses which will give any desired size picture.

The amount of space taken up is very small, only 2½ x 7 x 2½.

The lenses are packed in a case and are always clean, cannot get scratched, etc.

No. 2.—For Ordinary Bioscopes, 1⅝in. diameter ... £1 12 6 the set.

No. 3.—For Bioscopes of Walturdaw No. 1, 3 and 4 type and all other machines which take large aperture lens, *viz.* 2in. diameter. Price complete ... ... £1 18 6 the set.

New Indestructible Fire Proof Spool Cases at 4/- each.

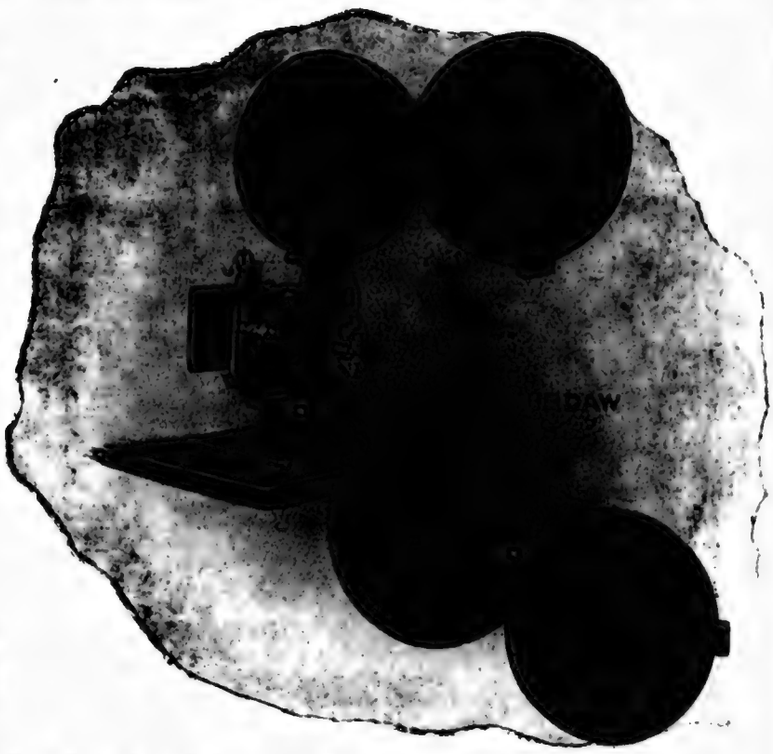
FIRE PROOF SPOOL BOXES.

Walturdaw Fire Proof Spool Boxes. Bioscopes cannot be used in L.C.C. Halls without this apparatus. These boxes are in use in the United States of America, and all cities on the Continent. These are an absolute guarantee against fire disaster, as at the worst only five inches of film can be burnt.

The great features of this device are—

1. Absolute safety against fire under any circumstances.
2. Only a slight extra time in threading.
3. Is always ready, no fixing of cottons or springs.
4. Price is moderate.
5. Boxes very strong but light.
6. Quickest and easiest method of threading. No pushing through slots. The film goes in sideways between rollers.
7. And most important of all—**Will not damage the films.**

NOTE THE SIDE SPRINGS.



PRICES.

For Walturdaw No. 1 and 3 machines,
Metal Boxes ... £3 0 0 per pair.
Aluminium ... £3 10 0 „

For Walturdaw No. 2 or any American Model Bioscope,
Spun Aluminium ... £2 10 0 „

SPECIAL INTERCHANGEABLE BOXES

These boxes can be loaded before going into the operating box—they will fit on to the spool arm and the film will not be exposed to the air at time of changing spools. The films will always be enclosed in fire-proof cases whilst in the operating box. Price £2 5 0 each.

WALTURDAW Ltd.

10 Dane Street, ...
High Holborn, London, W.C.

Telegrams: "ALBERTYPE, LONDON."

Telephone: 4707 Holborn.

the workers of allotments, and altogether this feature promises to be particularly interesting. In addition to this special film there are a number of particularly attractive items, including the popular *Lloyd's News*' "Song Pictures," and some of the latest diverting animated pictures, shown at each performance.

Mr. R. Prieur,

the popular and respected agent for the "Lux" films, is paying a visit to America.

Another Picture Theatre.

Mr. Black resigns the reins of Black's Picture Halls at the Hartlepools and Tees-Side, in order to open up next week the Palace Theatre as a high-class picture rendezvous.

Itala.

Two good subjects of this firm's make are The Farmer's Son, a dramatic of stirring cast, and Giordano Bruno, one of the historical dramas or which the Itala have built up such a great reputation.

Change of Address.

Mr. Harry Cropper, our Sheffield corrospondent, desires to intimate his change of address. He is now residing at 64 Brunswick Square, to which place all communications should be addressed.

An Effective Advertisement.

The Italian firm of Luca Comerio, now represented by the Cosmopolitan Film Co., advertises its latest Silkworm film is an ingenious manner. Postcards have been prepared with pictures in colours illustrating the various stages of the culture of the worm, while a short discription is printed on the other side.

The Kinematograph in Australia.

The Premier of Victoria has received a report from the Departmental Committee appointed to consider the best methods of advertising that city. Among the recommendations are that a number of capable lecturers should be engaged to deliver descriptive addresses, and to be supplied with lantern slides and kinematograph films.

The Great Fight a Sure Draw.

Our Blackburn correspondent writes:—The Summers and Britt Fight is a right worthy top of the bill film at the Blackburn Hippodrome, being marvellously clear and steady, and was received with rounds of applause at the first house to-night, Monday, which was packed to its utmost. As I write the second house is rapidly filling, proving that the great fight is a sure draw.

The World in Motion Company,

now exhibiting at the Central Hall, Wigan, a week or so ago gave to their younger patrons an outing of a most enjoyable description. At 12 noon, many hundreds of children with a goodly number of their mothers and grandmothers, assembled at the Central Hall, where seven electric cars were waiting to take them to Mount Farm, Orrell. On their arrival many races were indulged in, and the prizes were of a solid and serviceable kind. Plenty of cakes and milk were provided for the children, whilst the ladies had tea, cake, and sandwiches under the trees. After tea those who had enough of running were entertained to a Punch and Judy Show by Mr. W. Constantine. Mr. Arthur Russell proved himself a first class organiser, and through his kindness the smaller children who were too young to engage in the sports received toys, dolls for the girls, and bats, balls, and building bricks for the boys. Kinematograph pictures of the picnic were taken and produced at the Central Hall, to the delight of the fathers and mothers who attended during the week in large numbers.

Urbanora at the Palace.

At the Palace Theatre An Ascent of the Jungfrau is the comprehensive title of Urbanora's startling and most opportune contribution to the Alpine season, now at its height. Far more daring than the average climber is the bioscopist who, burdened with a camera and tripod weighing nearly a half-hundredweight, ascends a succession of the untrodden peaks of this Bernese giant (13,670 feet high) in order to photograph a climbing party scaling the principal range; yet every feature of a most difficult ascent is faithfully and vividly presented.

Annual Outing.

The annual outing of the Cardiff Panopticon staff took place on Sunday last. The party, numbering forty, took train from Cardiff at 9.45, arriving at Chepstow at 11 o'clock, where a splendid dinner was provided by Mr. Jones, of the George Hotel, after which a toast to the firm was proposed by Mr. Thomson and drunk with musical honours. The party then drove in brakes to Tintern, where under the able supervision of the Committee, Messrs. Tetlow, Donovan, Keeffe, and Thomson, an excellent program of sports was partaken of. The sports were followed by a visit to the famous Windcliffe and Moss Cottage, after which tea was served at the Royal George Hotel, Tintern. The party then returned to Cardiff after a most enjoyable day.

New Companies and Financial Items.

The Hammersmith Cinematograph Theatres, Ltd., was registered on July 16th, with a capital of £10,000, in £1 shares. Objects: To adopt an agreement with M. A. Pyke and to carry on the business of amusement caterers, providers of entertainment and kinematograph pictures, etc. Private company. Registered office, Dewar House, Haymarket, S.W.

The Finsbury Park Cinematograph Theatre, Ltd., was registered on July 19th, with a capital of £10,000, in £1 shares. Objects: To adopt an agreement with M. A. Pyke; to carry on the business of amusement caterers, kinematograph picture and entertainment providers, etc. Private company. Registered office, Dewar House, Haymarket, S.W.

Hunting with the Camera.

A photographic expedition, armed with balloons, kites, and flashlights, is about to follow in the footsteps of Mr. Roosevelt in Uganda, to "pot" lions and lionesses, rhinoceroses, and hippopotamuses with the camera. Mr. W. D. Boyce, the millionaire owner of the "Chicago Ledger" and the "Chicago Saturday Blade" is responsible for this most remarkable expedition. There is one man famous all the States over for his wonderful photographs. He is the pioneer balloon photographer, and his name is George R. Lawrence. "I have hired Lawrence for a year," Mr. W. D. Boyce said, "and I am paying him £20 a day." The equipment of the party includes a kinematograph and 10,000 feet of film. "It's an idea of mine to keep the natives quiet. I shall give them free kinematograph shows in the jungle," Mr. Boyce said. "I have also a dozen or so of gramophones, with the latest records."

Picture Man's Balloon Adventure.

A Reuter message from Berlin gives an account of the landing of the German balloon "Tschudi," on Russian territory. It appears that at noon last Tuesday Dr. Brinckman and Dr. Messter assended from the Schmarendorf Balloon Park in the "Tschudi," for the purpose of taking views with a special kinematograph machine, invented by Dr. Messter. Sailing before a stiff breeze the balloon was driven to the south-east. Yesterday morning a card thrown out by Dr. Messter reached members of his family in Berlin informing them that the "Tschudi" was moving in the direction of Breslau, and that a landing would be effected in Austria. In the course of the morning a telegram was received announcing that the two aeronauts had landed about four a.m. at Sosnowice, and that the return journey would probably be delayed owing to formalities with the Customs authorities.

If it happened the Warwick got it

ROUND OUR Territorials' Camps ON Salisbury Plain

A series of interesting incidents of a day in Camp with the Territorials

Length 500 feet **Code Word "Ambug"** **Price 4d. per foot nett**

The WARWICK TRADING Co., Ltd.

The World's Headquarters for Animated Photography,

113-115-117, CHARING CROSS ROAD, LONDON, W.C.

Telephone: 120 CENTRAL. Telegrams "COUSINHOOD, LONDON."

Lantern Rays.

Mr. Rockett, of Messrs. Raymond's, Great Queen Street, W.C., has favoured me with his views and reminiscences anent the optical lantern. The energy and ability with which his vast business is conducted is an evidence of his exceptional qualifications for giving a reliable opinion on the question at issue.

"I think I may claim," said Mr. Rockett, "to have originated the song slide in this country, years after the old "Poly" closed its doors. I was then associated with 'Sequah,' than whom no better elocutionist ever came under my notice. Together we did an extensive tour of the principal halls in the country, he reciting and I illustrating his efforts by means of dioramic and effect slides which I designed, executed, and produced personally, even the mechanical effects being my own invention. We made a great success with Russell's 'Ship on Fire,' and also mounted 'Bethlehem' and other popular items. There have been many imitators, but unfortunately they have been less particular as to the quality and finish of the slides than we were."

"Prior to this I had a long engagement with the late Mrs. Sarah Lane at the Brittania Theatre, Hoxton. Between the dramas, of which two were presented nightly, I gave triple lantern projections of most elaborate character. The audiences there were extremely critical—I believe they are so still—and nothing of a slip-shod nature would be accepted for a moment. The fact that my dissolving views ran for some years is a proof that they were well done and popular."

"My father was the pioneer of lantern advertising in London, the lantern being behind the screen, which was fitted into a sash opening at the front of the premises. We ran several all over the metropolis. My duty was to prepare the slides, which advertised various proprietary articles of commerce, and most of these slides were mechanical. We did, I remember, a rather elaborate moving picture of 'You Dirty Boy' for Messrs. Pears. The London County Council put a sudden end to this enterprise by forbidding its continuance."

"As a practical lanternist I have noticed your suggestion as to a permanent optical hall in London, and I endorse the opinion of Mr. Waller Jeffs and others you have reported, that there is a future for such an institution as you contemplate if it is carried out on a sufficiently elaborate scale. In some respects, however, I differ from one or two of the experts whose views you have ventilated."

"Although there is no necessity to revive slides of the huge and unwieldy size which obtained in the old Polytechnic outfit, I certainly consider that something larger than the standard lantern slide of to-day will be necessary to secure pictures of sufficient size coupled with satisfactory projection."

"My experience is that to obtain a really perfect picture of, say, 18 or 20 square feet it will be requisite to utilise a plate quite 5 inches square, and this addition to the size in general use will greatly facilitate satisfactory mechanical effects."

"Again, dissolvers must be used at all times in place of caps. Where the latter device is resorted to in connection with triple lanterns some of the rays escape and disturb the uncovered image. For this reason, if no other, the oxy-hydrogen light will be found superior to electricity for your work, although for kinematography the latter is far superior During my operations at the Brittania Theatre I obtained my gases from the tanks used by the limelight operators, and the result was quite satisfactory."

"The operator we employ at the Hippodrome, Grimsby, Mr. Matthew Honor, is an admirable lanternist. He has graduated in the old dioramic school and in addition to being a clever mechanic is an expert in triple lantern work. Personally, I think you will experience some difficulty in getting together a staff capable of producing the best effects possible at the outset, but no doubt improvement will be rapid when the entertainment is well under weigh."

"Although the scheme does not appear to enter into the operations we organise here, I am personally quite interested in your proposals, and will give the movement all the support I can. Such facilities as you suggest providing cannot now be obtained anywhere, and they should secure a steady demand from lecturers, scientists, explorers, and others."

"The satisfactory illumination of public aquaria has been a baffling problem for years past. In 1904 the Corporation of Brighton conducted in their institution a series of experiments with electricity and gas in order to obtain a good light on the fish after sunset. Lamps were sunk in the water enclosed in glass globes; arc lamps with opaline reflectors were suspended within an inch or two of the surface, and other similar expedients resorted to, but all with very qualified success."

"It was found that the light imparted a foggy or milk-like effect to the sea-water in the tanks, which entirely robbed the illumination of any practical value, so the finny occupants were again left in peace and their performances restricted to 'matinees only.' It was by daylight that Mr. Charles Urban obtained his admirable films of living piscatorial specimens here."

"The management of the Naples Aquarium have now made an important step in the direction of artificial tank illumination by the aid of the optical lantern. At sunset a white screen is drawn over the front of some of the tanks and at the rear of each of these a square of transparent glass is embedded firmly in the rockwork. Behind this a lantern is placed, the light from which thus penetrates the water and the moving fishes are silhouetted on the front cloth. Although the colouring and details of the specimens are sacrificed, their movements can be observed perfectly, and in the case of octopi, king-crabs, and other marine curiosities the effect is very weird. The curators of the Aquaria at Brighton, Plymouth, and Blackpool should turn their attention to the claims of the optical lantern as an additional means of exciting public patronage."

CONDENSER.

THE LARGEST, BEST & CHEAPEST THEATRE SEAT MAKER IN THE WORLD,

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OFFICE & FACTORY,

112 HIGH HOLBORN,

W.C.

TELEGRAMS "PROSCENIUM," LONDON.—TELEPHONE 1152 HOLBORN.

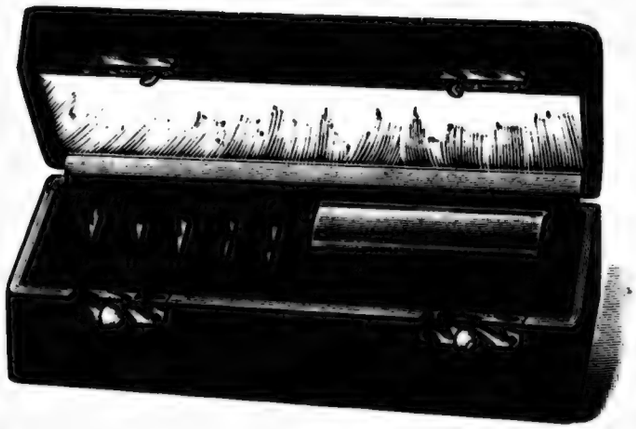
— THE —

"Walter Tyler" Multipli Lens

(SIX LENSES IN ONE).

An absolute necessity to the travelling show.
An invaluable adjunct to the permanent exhibition.
Saves Money, Space, Time and Trouble.

Any desired size picture may be obtained by simply screwing on to the front of the lens one of the five supplementary lenses shown below, by means of which the following foci are obtained:
2½, 3, 3½, 4, 5, and 6 inches.



No. 1. Small Aperture Multipli Lens, complete . . 32/6
No. 2. Large Aperture Multipli Lens, complete . . 38/6
No. 3. Multipli Lantern Lens, complete . . . 32/6

All Lenses are of the very finest quality, and equal to those sold separately at 30/- each.

THE MULTIPLI

Gives six first class lenses at the price of one.
Enables a picture of any desired size to be secured in a few seconds.
Is packed in one small case, saving space and minimising the risk of accidents.
Enables a satisfactory picture to be obtained in a few seconds in any hall.

In order to enable Showmen and Exhibitors to test the "Multipli" for themselves, we shall be pleased to send a case on three days' approval, on the understanding that, if not retained, it is returned without damage.

WALTER TYLER, Ltd.,
The Film House, Gerrard Street, Shaftesbury Avenue, W.

Telephone No. 3,668 HOP (2 lines). Telegrams: "WALTER TYLER," LONDON.

Films "On Appro."

NORDISK CO.'S NEW SYSTEM DESCRIBED.

For years past the manufacturers have been attempting to devise a scheme which would prevent the abuse of the privilege of receiving films "on approval," and so far without success. It looks, however, as if the plan which the Nordisk Co. will employ during the coming season will have the desired effect, and if generally adopted (as is likely) result in the complete suppression of an extremely dishonest practice.

Talking to a WEEKLY representative, Mr. Landmann said he had positive proof that films sent on approval to certain parties had not only been used, but actually hired out for a day—usually for a Sunday show. Moreover, films were sometimes returned in such a damaged condition that they could not be sold, and entailed a dead loss. The culprits were certain travelling showmen, and the results of their dishonesty in using for their shows films sent only for inspection was that the honest showman found when he exhibited a film after the actual release day that he had been anticipated by the advance copy shown by his unscrupulous competitor.

Alluding to the prevalence of the practice of using these advance copies—sometimes for a whole week—Mr. Landmann said there was not the slightest doubt that shows had been run completely on "appro" subjects as a fixed practice. Illustrating this, he gave the instance of a travelling showman who was suspected of this practice. A detective was sent to his show and instructed to note the titles of the films. They were found to be without exception subjects sent on appro by various firms in the trade. The showman was at once communicated with and an ultimatum delivered by the members jointly, threatening legal proceedings unless he accepted and paid for every film. The showman knowing he had no defence, sent a cheque to each member. Unfortunately it is not possible to watch every showman, and after thinking the matter over, Mr. Landmann evolved the following scheme, which will, he suggested, be found to make a misuse of appro films impossible, if generally adopted.

In future the Nordisk Co. will, three weeks before the release of a film, send a sample film round for the inspection of buyers. In this copy, immediately after the title, there will be introduced 4 ft. or so of film with the legend "Sample Film Only. Not for Public Show," and the firm's trademark. The same notice will be repeated in the middle of the film and elsewhere if necessary. In order to prevent the notice being cut out, the joints will each be stamped with the trademark, and if the film is found to have been cut before or after these titles, awkward questions may be asked.

The only objection to the scheme is that it may be considered by implication to cast a stigma upon firms who have never abused the privilege of "appro." The chief hiring concerns, both in London and the provinces, recognise, however, that the scheme is not levelled at them, but at some travelling men who are "here to-day and gone to-morrow," and whose actions are not always easily traced. The leading buyers are, we believe, not only agreeable to the suggestion but would welcome it, for the reason that the use of appro. films by showmen means a loss of business to them as renters.

In addition to the notice in the film, the latter will be wrapped in a strip of paper inscribed "Sample Film. For Private Inspection Only," and the following label will appear on the box :—

SAMPLE FILM

of .....

.....Ft. will be delivered on.....

Return at once after inspection

Carriage Forward to

NORDISK FILMS Co.,

ETC.

Mr. Landmann added that the scheme was not drawn up to injure the man who in order to test its popularity ran each film through once only before his audience and in the case of such men of established reputation, arrangements would be made for the supply of films without sub-titles.

As we say above the plan seems to promise a solution of a long standing difficulty and to deserve the support alike of manufacturer, renter, hirer and exhibitor—the first because it will increase sale, the second because showmen deprived of free programs will have to rent, and the third because it will remove the very unfair competition of the man who has been enabled to give shows of all the latest subjects simply because he has not paid for them!

Telephone 1636 North. Write at once for full particulars

THE

Harper Electric Piano

The Best of all Instruments

for use at Theatres and Picture Shows. Now being used by the principal Kinematograph Theatres in London and the Provinces. Music underneath or above keyboard, exposed or obscured, whichever preferred. Our instrument has all the latest improvements.

SOLD FOR CASH or ON VERY EASY TERMS.

The HARPER ELECTRIC PIANO Co. Ltd.

258/262, HOLLOWAY ROAD, N.

And 83, New Oxford Street, W.

Bigger and better than ever before. Just Out.

MADISON'S BUDGET No. 12

Contains 10 new monologues, 12 screamingly funny sketches for two males and 5 for male and female, 46 great parodies on up-to-date songs, 2 very laughable farces, a complete minstrel first-part with finale, besides hundreds of new gags, get backs, stories, recitations, etc. Price 4/6. References Fred Leslie, Maude Courtney, Fannie Fields, Marshall P. Wilder, Wilson and Waring, Frank Latona, Lydia Yeamans Titus and hundreds of other stars.

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"Italy's Latest and Best."

You cannot afford to be without them on your program.

You must have Headliners.

VESUVIO FILMS, 18 Charing Cross Road, LONDON, W.C.

"LUX" FILMS

LATEST SUBJECTS.

The Two Gossips	272 feet	£4 10 8
An Unprofitable Trick	534 „	8 18 0
The Reformed Drunkard	485 „	8 1 8
The Lucky Man	396 „	6 12 0
By the Doctor's Orders	500 „	8 6 8
The Quarrelsome Man	259 „	4 6 8

Sole Agent for United Kingdom and Australasia—

R. PRIEUR, The Film House, Gerrard Street, London, W.

Telegraphic Address "ENERPHONE, LONDON."

Interview with Mr. Wm. Selig.

THE "BIG GAME" HUNTER OF FILM LAND.

As soon as the KINEMATOGRAPH representative heard that Mr. William Selig had arrived in London and was staying at the Hotel Metropole, the pressman "got right there," to use their own expressive colloquilism. He found the head of the famous Selig Company a typical American gentleman, affable and courteous, but keen all the way.

"I cannot say," he observed, "what my conclusions are as to the picture trade here in England, because you haven't given me time to get around. But I should like to say this, that so far I have been received with the utmost kindness and cordiality in the trade."

"You are one of those who firmly believe that the motion picture has come to stay?"

"Come to stay!" he exclaimed enthusiastically, "why it has only just started. I believe it will become a permanent feature in the amusements of the public."

"What are you doing over on the other side?"

"Well, we are just putting on the very best films that we can get, in the best appointed theatres we can build. Our object is to educate the people up to the highest class picture entertainment, and we find the response so quick and so natural as to lead us to conclude that the high class picture show is a stayer, whereas the lower grade ones will have to go right under."

Noticing the familiar red cover of the KINEMATOGRAPH WEEKLY peeping from his pocket, the writer took occasion to congratulate Mr. Selig upon the extraordinary staging effects of the Selig Company's film entitled Hunting Big Game in Africa, of which a graphic account appeared in that edition of the WEEKLY.

"Yes," said he, "that will show you how earnestly we take the business. We have over in Chicago, in our studio stables, a number of well trained animals—trained horses, bears, lions, dogs, and even deer. They are all carefully trained to take their part in the making of a film. The whole of that Big Game Hunting in Africa was made in our studio, and the lions, the tigers, the elephants, the baboon, and the little lamb were all our own animals trained to "pose" and to act their parts. Why, we have a horse so well trained that on one occasion a mimic shell accidentally burst beneath it, and the horse just perceptibly flinched, that's all. Our studios and stables in Chicago extend over five acres, and we have another five acres in Los Angelos, where we get our best scenic effects from. We believe in giving the public the most realistic picture we can get, and we're spending a lot of money on it, too. But it will come back," he added reflectively, and with confidence. "I think," he went on, "that we are a long way ahead of you in the equipment of our studios. Of course, I haven't been all around yet—I am going to the Continent when I leave London—but I havn't met anything yet as good as ours. I have read in your paper the article on Sensational Film Making in Paris, and I want very much to go and see it."

The pressman next referred to the recent struggles between the Moving Picture Patents Company and the Independents, and asked Mr. Selig his opinion.

"Well," he replied, "the Independents can't stand up against the Patents Company, who have made enormous strides, and are now doing better than ever, because they have the command of the best films. The fact is the Independents are financed by the International Projecting Company, who may know something about finance but nothing about films. The Patents Company was never a trust, and never meant to be. It was simply a business measure of protection and self-help to uphold their patents.

"Do you stand by the home production in the matter of films?"

"Oh, no. When I tell you that seven out of every eighteen reels are European, you will see that we don't. Whatever is best we take—Gaumont's, Pathé's, Urban's are all in great demand."

"And the same with machines; we don't care where they come from so long as they are the best and will project perfectly, and are licensed by the M. P. P. Co. I find," he continued, "that the British-made machine is more highly finished than others, but I don't notice any great difference in the projecting power—given one good maker against another."

In connection with this, Mr. Selig told the writer an incident which shows how acutely the picture business has caught on in America. Over there they advertise the forthcoming films in the daily papers, and the people watch for distinctive makers in the same way as in London the people look for star artistes. As soon as they see a Pathé, or an Urban, or a Selig, or some other popular maker, they crowd the theatres just to see those films.

Incidentally, the pressman learned that Americans continue to be great believers in newspaper advertising. It is also the practice in America, the writer gleaned, for the manufacturers to send to the exhibitors, through the exchanges, the story of the film a week in advance. Also in cases where "effects" are used to have rehearsals before showing. "But effects," said Mr. Selig, "are not a great factor. They are overdone, and the tendency is to spoil the pictures. What we aim at is the perfect picture. Of course we like a good intelligible story, but we must have the pictures perfect. No, we don't encourage vaudeville 'turns' in our best theatres. The price of admission—ten cents—wouldn't allow of the engagement of the best artistes, and the mediocre 'turns' have a bad effect on the pictures. Besides, the idea is to build up the picture theatre so that it stands entirely on its own merits. For the same reason we are not very much in love with 'singing or talking pictures.' Unless you have absolutely perfect synchronisation the effect is bad and has a tendency to bring the pictures into ridicule. We prefer to rely upon a really good musical accompaniment. At the same time the educated and capable lecturer has an excellent future in the kinematograph industry."

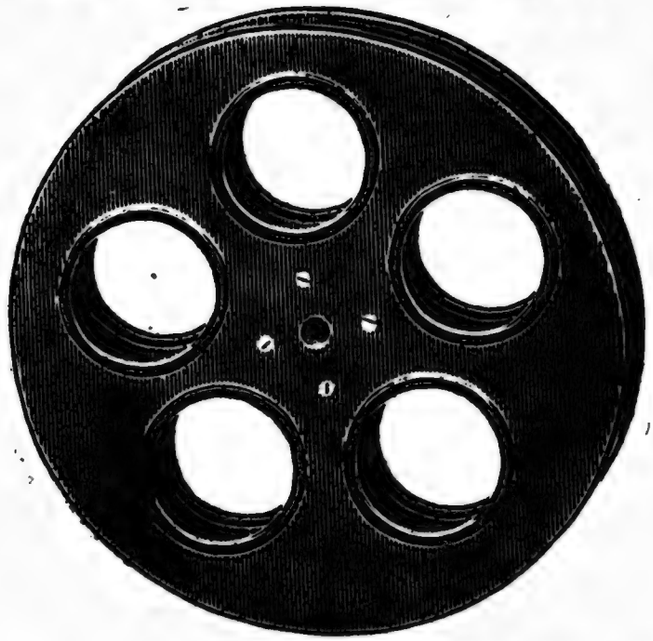
"What is your operator like?"

FILMS Limited

Manufacturers of the

BRITANNIARUM REGINA FID: DEF: HONI. SOIT. QUI. MAL. Y. PENSE 1889

CHALLENGE



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Measurement:
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A sample Spool
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Branches:—

35, HIGH STREET, BELFAST.
Telegrams: "Films, Belfast." Telephone 3107

12, EDEN QUAY, DUBLIN.
Telegrams: "Kinema, Dublin."

"I am glad to say we are getting a much better class of man than heretofore. We've known the organ grinder, and still know him; but he is fast being supplanted by a corps of steady, intelligent young electricians who have to pass a board of examiners composed of the municipal electricians in each State. Having once got his licence there is no difficulty in getting a good situation."

"And I suppose" said the interviewer, "there is also an upward trend in the way of managers of shows. Here in London, there is a marked improvement in the *personnel* of the manager. The best companies are appointing the educated, tactful, gentlemanly man in preference to the showman, as such."

"Well, the manager does not come into evidence very much in Chicago. You see, in the States the shows are mostly run by individuals, not companies, and each man is his own manager—with subordinates, of course. We have not gone a head, like you in England, by the issue of picture stock to the public. We have two and a half millions of people in Chicago with 350 picture theatres, and they are for the most part private enterprise shows. We also have several private companies who own quite a number of theatres. The average seating capacity is between 250 to 300. The prices of admission range from 2½d. to 5d. We are now badly in need of larger theatres to hold beteen 500 and 1,000 at a cost of from 15,000 to 20,000 dollars; with a ten cents to five pence admission. As to fire precautions since the fearful Iroquois theatre disaster, some five or six years ago, very stringent precautions are insisted upon by the authorities, equally in regard to fire proof theatres and to fireproof operating boxes and ample exits."

"I have been rather amused to see," continued Mr. Selig, that excellently written treatise by Prof. Fred Starr, entitled 'The World before Your Eyes' put in one of the trade papers here as 'news' and the authorship credited to some one connected with the trade in London. Why, it was written months ago by Prof. Starr, who is one of the leading men in Chicago University, and copyrighted in the States by Mr. George Kleine, Mr. George Spoor and myself."

"Yes "rejoined the interviewer," it was a very fine bit of writing, and an effective justification—if any were needed—of the *raison d'etre* of the motion picture show. You, Mr. Selig, have had a strenuous struggle to maintain your patents rights as one of the original promoters of the motion pictures."

"Yes, I have been in the business since 1896, and we now rank with Edison and the Biograph Company as the largest manufacturers of films and moving picture machines in America."

As he shook hands the pressman once again endeavoured to elicit Mr. Selig's impressions of the trade here.

"No no," he laughed, "it is too soon to give 'impressions.' I haven't seen enough. I may say, however, in conclusion that if I have an impression at all it is that your people don't get up early enough."

"Is that to be writ sarcastic?"

"Well" said the head of the famous Selig firm, with a mischievous twinkle in his eye, "I like to leave my hotel at eight in the morning," and with a hearty handshake he was gone.

Selig Polyscope Co. Inc.

U.S.A.

SELIG FILMS are Top Liners.

The following subjects will be on exhibition at our new showroom,

4 RUPERT STREET, W.

on the 23th, 24th and 25th August (Monday, Tuesday and Wednesday) after which dates no orders will be accepted for delivery on release date, which will be about September 14th.

Four Wise Men

Comedy

Four 'wise' men thought they would have a day's outing without telling their respective spouses. On reaching the City they are greeted by some young ladies who run up big bills for them which they cannot pay. They are placed in Quad only to be released by the pecuniary help given by their wise wives. **650 feet.**

Mad Miner

A story telling of the adventures of a man and his wife in their search for gold. They meet with the Mad Miner and rescue him from three renegades For their help they receive all the Miner's wealth. **870 feet.**

The above are very good Subjects.

Bulletins with full descriptions will be sent on application.

Distributors:—

MARKT & CO. (London) Ltd.,
6 CITY ROAD,
LONDON, E.C.

Much has been said within the last few weeks on the subject of

INSURANCE

Against FIRE

but, as far as we are aware, we are the only concern who can arrange, provided an exhibitor hires our films to insure the contents of his hall, including apparatus and films, against fire

FREE OF CHARGE

We should like to take this opportunity of informing our customers, both present and prospective, that the quality of our programs is the best and does not suffer in the slightest degree owing to any money we spend on Insurance. We save this by refraining from indulgence in expensive and unprofitable advertising.

We can offer enterprising showmen, in addition to first class programs,

ANOTHER MONEY-MAKING PROPOSITION

Particulars of which our prospective customers may obtain by applying to

The New Century

FILM HIRING SERVICE,

18 Drake Street, Bradford, Yorks.

Lieut. Shackleton

The Intrepid Explorer and His Films.

We are previleged this week to reproduce a portrait of the man whom we may justly call "our greatest kinematographer" in as much as Lieut. Shackleton has staged an historical effort to be kinematographed under his supervision the like of which has never been previously achieved. We use the word "staged" with all apologies, we are far from suggesting that Lieut Shackleton's great feat of endurance. of resolution and privation are mere stagecraft. Those who know the man will understand how little of the stage effect there is about this great and intrepid explorer. The fact remains that this is the first great Historical Expedition Arctic or Antartic to be "moving pictured" and that the same has been done and both adequately and successfully. For this reason the trade as a whole is undoubtedly indebted to Lieut. Shackleton, as such an achievement is a most important step towards the high plane on which we all desire to see our fascinating industry placed.

Like journalism, and like the drama the success of the kinematograph depends very much on the raising of its tone and the maintainence of a high standard of interest.

Such a series of films as these Antartic subjects we consider to be a "scoop" for the whole trade, far higher in its general value and importance than any other series which the world has hitherto seen.

Let us dissociate this matter entirely from its ordinary trading aspect for a moment. As far as the fortunate and enterprising owners, The Gaumont Co., and the many showmen who exhibit the films are concerned they will reap their well deserved reward and no doubt it will be a rich one. But, it is not of this we wish to write; there is an even more important side to the subject.

LIEUT. SHACKLETON.

Shackleton's name is in every paper day by day, honours are thrust upon him at every turn, and the highest in the land delight to entertain him. He is the distinguished, the sought-for guest among our most learned scientists, our ablest explorers, and the most enlightened and influential of our aristocracy. Even the Government cannot leave himalone, and Parliament are considering the question of a grant. The Lieutenant is fortunately a retiring and modest man—a true British hero of the quiet and unassuming type—but more social engagements are daily offered him than he could fulfil for months, and his Autumn and Winter will be a busy one, as among other things a heavy and most important lecture tour has been mapped out for him.

Was there ever, then, such a chance to appeal to all that is highest and strongest in British audience? Such a means to create respect and admiration for the kinematograph, such a lever to raise the level of our picture entertainments out of the rut to which too many of them sink, and stamp the art indelibly with the hall-mark of a thrilling sublime national achievement.

This is no ordinary opportunity, and no ordinary film. Its benefits will be felt not alone by those who directly profit by its exhibition, but every section, every man will feel its influence in the general elevation of the industry.

It is in such subjects as this that the kinematograph fulfils its highest mission. Would there were more Shackletons to create the opportunities!

ONLOOKER.

GLOBE

We do not run Halls in Competition with our Customers

Fair Trading is our Motto

Our Film Library is up-to-date, and there is no better method of increasing your trade. Is not that a good reason for hiring your Films from the leading Film Hire Service?—the

GLOBE FILM Co., Ltd.

Note New Address—

8 Cecil Court, Charing Cross Road, London, W.C.

Telephone: 2421 City. General Manager J. C. SQUIER. **Telegrams: "BIOPHOSCO" London.**

LUMIERE FILM STOCK

LUMIERE NEGATIVE FILM is now of greatly increased speed. It is by far the fastest film on the market, is orthochromatic and has all the well-known Lumiere qualities of cleanliness and brilliancy.

LUMIERE ORDINARY POSITIVE FILM is easily first for ease of handling, regularity, freedom from mechanical defects, and beauty of results. The base is of magnificent quality and durability.

LUMIERE NON-INFLAMMABLE POSITIVE FILM.—The only commercial and practical fire-resisting film. Possesses all the high qualities of the Lumiere Ordinary Positive, and yields prints of extraordinary brilliance and great durability.

Specimens and full particulars on application.

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TECHNICAL NOTES AND ADVICE

WE HAVE OBTAINED THE SERVICES OF A LEADING EXPERT TO DEAL WITH DIFFICULTIES WHICH READERS MAY NEED ADVICE UPON. QUERIES SHOULD BE ADDRESSED "EXPERT," KINEMATOGRAPH WEEKLY OFFICE.

Gas Cylinders in Australia.

REGULAR SUBSCRIBER (Hornsey).—There should be no difficulty in obtaining your requirements in certain parts, at least, of Australia. Messrs. Baker and Rouse have depots at Sydney, Adelaide, and Brisbane. At present the public seem to demand brisk pictures of the nature you speak of, but the time will come when they will be interspersed with others of a more instructive and educational order together with short descriptive lectures.

Illuminants in China.

H. B. H. (Derby) asks if anyone having intimate knowledge with regard to China can supply any information with regard to the best means of obtaining lantern illumination. Also if electricity is available in any halls there, and if compressed gas can be obtained in cylinders and where? Perhaps some of our readers can supply this information.

Design for a Hall Front.

G. H. B. (Stoke-on-Trent).—Since replying to your query in the issue of August 5th we have received a letter from Mr. H. V. M. Emerson, A.R.I.B.A., of 74 Victoria Street, London, S.W., and Prudential Buildings, Nottingham, from which we learn that this gentleman makes a special study of designing show fronts such as you desire. You had better communicate with him.

Battery Lens System.

A. D. (Yarmouth).—This system is by no means a new one. It has been in use for many years, and is particularly handy, as combinations for different foci of lenses can readily be screwed in the mount from the stock in the small case containing the outfit. We have not yet heard anything definite about the new telephoto lens upon which we commented some months ago.

Starting a Small Shop Show.

WILLIAM DOW.—Weigh everything well ere you venture your capital in this. The figure you mention is far too small in our estimation. Powerful firms or companies are rapidly spreading over all parts and establishing their theatres, which are fitted up in fine style. You will thus see that a shop with a few wooden forms or chairs cannot long stand against a place with comfortable surroundings, tip-up seats, etc. The Parkhurst Theatre, Holloway, is within a few miles of your address, just look in there any evening and you will see the style of entertainment which you will sooner or later have to contend with.

Film Clips.

H. H. (London).—A specially effective clip is fitted on the spools of the projectors made by Messrs. W. C. Hughes & Co., of Brewster House, Mortimer Road, Kingsland, N.E. Possibly they may supply them separate. The clip consists of a piece of flexible material of sufficient length to reach the outside of the sides of the spool. One end is fastened to the centre of the spool, and the other contains the clip spoken of. The film is merely pushed into place, when it is at once securely held, and when rewinding it will disengage itself.

Accumulator Receptacle.

M. B. (Warwick).—The case or box you describe should answer the purpose, but you have omitted an important item. According to your particulars the accumulators will be shut up practically air tight, this is a mistake, there should be ventilation. In your case a series of holes bored along the upper part of the sides of the case will be an advantage.

Nom de plume.

S. (Westgate).—The rule is as follows: If initials or a pseudonym be given with the query, then the town is added in brackets so that the sender may know the reply is intended for him; but if sender's name is to appear nothing further is added. We note your remarks re asking questions which your friends might expect you to know answers to, and consider that the above system veils identity. We never divulge names and addresses unless with special permission.

Biosograph Company.

FILM HIRER (London).—We never heard of a company of this name—perhaps some reader may enlighten us. It is just possible that you mean Biograph Company. If so, this latter is an American firm, and their London agents are Markt & Co., Ltd., 6 City Road, E.C.

Clockwork Camera.

INTERESTED (York).—The clockwork camera mentioned on page 661 was the invention of Mr. J. R. Johnson, and was a commercial article forty years ago. It is not now made, but they are occasionally to be met with at Steven's Auction Rooms, King Street, Covent Garden, at their Friday photographic sales.

Beads on Electric Lamps.

THOS. HARRISON.—The beads are threaded on the wires so as to act as insulators.

Self-acting Shutter on Kino-projector.

IGNORANT (Grantham).—Presumably you know what the governor of a steam engine is. It consists of a rotating spindle, from the upper part of which are suspended two rods with balls or weights at the end; when the spindle is rotated, these arms with the weights attached swing away from the spindle owing to centrifugal force. Imagine a loose collar towards and on the lower part of the spindle connected to the arms spoken of and it will be seen that as the arms fly away from the centre they will pull the loose ring upwards. If, then, to this ring be attached a rod connected with a sliding shutter so as to shut off the path of light, it will be evident that when the spindle is connected to the mechanism of the projector, the shutter will be down (i.e., closed). As soon as the projector handle is briskly turned, the weighted levers will be actuated, and fly outwards, raising the loose collar and with it the sliding shutter. The shutter would thus remain open so long as the mechanism of the projector is in action, but if this were stopped the shutter would at once close automatically. This is the principle used on several machines. The invention, in connection with water power dates back to the days of Watt, when he introduced it to automatically close a throttle valve when the "load" happened to be reduced.

Engaging a Kino-operator.

W. & Co. (London).—Other things being equal, we should certainly give the preference to the operator who had graduated in what you term "the old school." An operator who has made a name in working the triple lantern, has been used to making his own gas, etc., and is proficient with the kinematograph, is a most desirable party. Unfortunately here are not many such to be engaged. Secure the party you speak of by all means, we know of his ability.

Trick Films.

JAS. WARDEN.—It is very slow work to be effective. The article must be slightly advanced, then the person moving it steps to one side and a picture is exposed, this is repeated all through the action, and the kino camera only used each time the person alluded to has retired out of range. The finished effect is that each article automatically moves into position.

The "RUBBER MATCH" between

JOHNNY SUMMERS

— AND —

JIMMY BRITT

Is the best and most exciting of all the three fights between these well-known champions.

Facts about the Film and the Fight—

1. The Fight lasted nine rounds.
2. The Film is **1,650** feet long.
3. The Fight was fought in a field as in the old days of the "noble art."
4. The Film is being shown this week at Glasgow—Blackburn—Dundee, &c., &c., **and, shall we say next week at your hall?**
5. The Fight was Summers'—he secured the knock-out in the ninth round.
6. The Film is **Gaumont's,** which means that it is **yours,** if you are an enterprising showman.

Apply for terms at once—no time to lose.

The Beauty Show at Folkestone

Special and exclusive permission has been accorded us for securing a series of pictures of the **Greatest Beauty Show of Modern Times**—and the result is a film which will prove an immense attraction. All the most charming girls of France and England taking part. All are Queens of Beauty, grace and refinement. **A Film of Beauty and a Joy for Ever.**

We have the usual TEN FILMS this week, comprising fine dramatics and good comics. No room to announce them.

Telegrams—"Chronophone, London." Telephone—5966-5967 Gerrard.

The Gaumont Co., Ltd Chrono House, 5 & 6, Sherwood Street, and 18, Denman Street, Piccadilly Circus, W.

Tel "Bioscope, Glasgow." Glasgow Office: 142, TRONGATE. 'Phone: 787 Tron.
Liverpool " 22, ISLINGTON.

UPSIDE DOWN—ASOT YARN'T

INSIDE OUT—ANYHOW—THAT'S

HOW THE FILMS COME FROM

SOME OF THE FILM HIRING

CONCERNS.

It's not surprising—FILM HIRE is no soft job. It takes more hard work and is less easy to carry out satisfactorily, than any other part of the Film Trade. We know this well. We have been Hiring Films longer than any one in the business.

So we start early and stay late, and see our customers through at all costs. We patiently and painstakingly see every film produced, and buy liberally every good subject.

We don't supply **2,000** theatres, nor have we **10,000,000,000** feet of old stuff, to let out at any price. Our plan is a deliberate one—to supply a limited number of customers thoroughly well.

We will insure Films, Machines, or Buildings for customers—but our chief business is to **insure excellence and promptness and peace of mind** for our customers—and for these points our Film Hire Organisation is unequalled.

Telegrams—Chronophone, London. Telephone—5966—7 Gerrard.

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THE

GREAT HIRE FIRM!

All Proprietors of Picture Theatres are earnestly requested to write in immediately for the special advantages we are offering in the coming season.

Up-to-date Showmen! make a Note of this. It will make NOTES for you later on.

SAFETY BIOSCOPE CO.

"Bioscope House,"
84 SOUTHAMPTON ROAD,
LONDON, N.W.

Telegrams:
"Skelped, London."

Telephone—
2022 P.O. Hampstead.

Vitagraph High Art Films.

THE CAREER OF WASHINGTON IN FILM FORM.

When it is remembered what a remarkable success was secured in this country by the Vitagraph Company with their two first high art films, although these subjects dealt with the history of a personage (Napoleon) of whom many English people knew very little, one finds it a little difficult to gauge the probable popularity of the subjects with which they continue the series. "Washington Under the English Flag" and "Washington Under the American Flag"—for Washington's history in its main points is as well known in England as in the States, and at this time of day it is forgotten that his triumphs were secured at the expense of this country. When it is added that the same points of merit are observable in staging, costumes, etc., as in Napoleon, it is not difficult to believe that these subjects will find a ready sale over here, and we imagine that showmen who found Napoleon a money maker will not miss inspecting this series.

Washington's fame as the leader of the American colonists in the War of Independence with England often leads one to overlook the fact that he had already made a name as a soldier under the flag of the nation which he was afterwards to oppose. The first section of the subject "Washington Under the British Flag" recalls these earlier exploits against the Indians and the French, and concludes with a picture of his courtship and marriage with the widow, Martha Custis.

It is, however, the second part of the film (as with Napoleon) which will make the strongest appeal to buyers and the public, for it is here we have Washington, the founder and first President of the American Republic, and in the staging of the various scenes of this historic struggle—the early reverses and the ultimate success—the Vitagraph Company are at their best. The battle scenes are remarkably realistic, and that showing the crossing of the Delaware in a snowstorm will be generally voted equal to that showing the last stand of the Old Guard in "Napoleon."

DETAILS.

Scene one of WASHINGTON UNDER THE BRITISH FLAG reveals the future President on a surveying expedition. Pretty scenes of woodland suitably tinted areintroduced. The small party are attacked by Indians and Washington's abilities as a soldier are thus early displayed in putting them to flight.

Later, on his appointment of Agent-General in the British Forces, Washington is despatched on a mission to the Indians to protest against attempts by the French to seize certain lands. He is well received, smokes the pipe of peace with the chief, and successfully carries out his mission.

War now breaking out with the French, Washington is placed in charge of Fort Necessity. Outnumbered, he surrenders after a stout resistance, but is allowed to march out with military honours—a very effective scene.

Washington next joins the Staff of General Braddock, in charge of the troops in the Colony. Braddock, disregarding the advice of Washington to send out scouts, is ambushed and loses many men. Braddock himself is mortally wounded.

Washington, now Commander-in-Chief, sets out to capture Fort Duquesne. The French commander withdraws his troops during the night, and Washington arrives to find the Fort in flames. Very effective scenes show the firing of the Fort by the French, their retreat with their Indian allies, and the arrival of the British forces, and the hoisting of the British flag on the ruins.

This section of the film closes with some daintily presented scenes, showing Washington's courtship and marriage. A pretty garden is the scene of his first meeting with Martha Custis. Later, in the drawing room of the house, he is seen leaning over her as she sits at the piano. His men outside the house are seen impatiently waiting for their chief, looking impatiently at the windows of the drawing room through which the guests can be seen engaged in a dance (another good effect).

THE WEDDING appropriately concludes this section of the film. The ceremony is shown in church, and the bride and bridegroom drive away amid the cheers of their friends gathered on the verandah.

WASHINGTON UNDER THE AMERICAN FLAG begins with a finely staged scene—one of the best of the subjects—showing the Virginia Legislation on the occasion when Patrick Henry's famous speech which lighted the first spark of the Revolution was delivered. The acting here is superb, both on the part of the orator and on that of his audience, who are worked up to a passion of excitement. Shortly hostilities commence in earnest and the next scene shows—

BUNKER'S HILL.—The view is taken from within the American fortifications—beyond can be seen the sea and the British ships of war. Three drummers—an old grey-haired man and two mere boys—parade in the trenches. The English troops attack the position, the Americans resist bravely but are forced to give way, and then the flag is pulled down and the Union Jack run up in its place.

Defeat is soon succeeded by victory, and to Washington falls the honour of defeating the British at Trenton. To engage the Hessians, under Raff, it was necessary to cross the Delaware in a blinding snowstorm. A wonderfully presented scene shows the boats forcing their way between the ice hummocks—the snow swirling around them and danger from the presence of the ice always threatening. On the other side the Hessians are completely surprised and forced to surrender.

IN CAMP AT VALLEY FORGE shows the "darkest hour" of the

VITAGRAPH
"High Art" Films.

Washington
Under the British Flag

Picturing the life of Washington in his early manhood—his loyalty to the British flag during the French and Indian War. His meeting with and marriage to Martha Custis.

Code "Wabri" **Length 990 feet**

Washington
Under the American Flag

Beginning with Patrick Henry's memorable plea for Independence Washington's career as commander of the Colonial forces. His battles, hardships and final overthrow of the British forces. His unanimous choice for President and inauguration. His domestic life during declining years at Mt. Vernon.

Code "Wamer" **Length 995 feet**

Elaborate Settings
Magnificent Costumes
A Select Cast

FACTS SPEAK FOR THEMSELVES

Have you sent in your order for our Two Latest High Art Films—don't forget sample copies can now be inspected. Order early to avoid disappointment.

Release Day, Friday, August 20th, 1909

Selling Agents in ALL Countries.

Telephone 14277 Central.

THE
VITAGRAPH COMPANY OF AMERICA,
25, Cecil Court, Charing Cross Road, London, W.C.

Telegrams: "VITGRAF, LONDON."

NEW YORK: 116, Nassau Street. CHICAGO 69, Randolph St. PARIS: 15, Rue St. Cecile.

campaign. Washington halted here for some time to develop new plans, train his troops, etc., and all the news is of defeat and loss. He is greatly affected by the death of a soldier which he witnessed, and dozing later in his own room, re-enacts the scenes in his dreams—a good "vision" effect also showing how his imagination turns to his wife and children and the welcome they will give him.

THE SIEGE OF YORKTOWN marks the turn of the tide. The English troops are forced to march out and their officers to deliver their swords to Washington, which he returns to them.

NEWS OF HIS ELECTION TO THE PRESIDENCY reaches Washington by means of a deputation, which enters his plainly furnished sitting room.

ON THE WAY TO INAUGURATION shows his triumphal progress to the capital, welcomed at every town by children who strew roses in his path.

THE FIRST INAUGURATION shows the hero taking the oath on the platform erected at New York, before a large assembly, which cheers him madly.

HOME AT MOUNT VERNON shows the declining years of the great national hero. He is seen instructing servants in his garden, receiving guests with old world courtesy, and with his wife by his side, holding an informal reception on the steps of the house.

The Vitagraph Co. will be pleased to send any further particulars to applicants, and ask us to state that they have a special poster for each of these subjects.

Films of best American and Continental Makers, in A one condition for sale at from **1**d and up per foot.

Write for lists immediately.

HARSTN & CO.

138 EAST 14th STREET, NEW YORK CITY, N.Y.

B.J.

British Journal of Photography.

THE PHOTOGRAPHIC JOURNAL WITH THE READING IN IT.

Specimen Copy FREE from the Publishers.

HENRY GREENWOOD & CO., 24, Wellington Street, Strand, London, England.

THE

British Oxygen Company, Limited

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Telephone: No. 87, EAST BIRMINGHAM.
Telegraphic Address: "BARATA," BIRMINGHAM.

Great Marlborough Street, MANCHESTER.
Telephone: No. 2538, MANCHESTER.
Telegraphic Address: "OXYGEN," MANCHESTER.

BOYD STREET, NEWCASTLE-UPON-TYNE.
Telephone: No. 3239, CENTRAL.
Telegraphic Address: "OXYGEN," NEWCASTLE

Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us if they would mention the fact when writing to the makers.

Novelties at "The Film House."

MESSRS. WALTER TYLER'S NEW DEPARTMENT.

Messrs. Walter Tyler, Ltd., well known as the agents for the Eclair and Itala films, are now vigorously taking up the sale of apparatus—a development of their business which has been announced in these pages before, but which was postponed owing to lack of showroom space at Waterloo Road. At The Film House there is ample convenience, and Mr. Collier announces his intention of pushing the new department with vigour. As a beginning he is displaying a new projector with some remarkable features, and a case of lenses which should prove a valuable acquisition to travelling showmen and others who may desire to alter the size of their picture and find the use of separate lens an expensive operation.

The projector, known as the Tyler-Ernemann, will be generally admitted to be a remarkable piece of work showing a clear realisation of the shortcomings of the ordinary models from the showman's point of view, and a wonderful degree of ingenuity in the way in which it surmounts them. Summarised, these shortcomings may be stated as follows:—

(1) In the case of a condenser breaking while a show is in progress, it is a difficult matter owing to the heat of the lantern to take it out and replace it—the operation usually entailing the removal of the arc lamp.

(2) With the ordinary gate, threading the film is a matter taking more time than is desirable when the audience is waiting for the next picture.

(3) In projectors with the Maltese cross movement, the latter is both noisy in action and liable to get out of order owing to the small size of the cross.

The inventor of the Tyler-Ernemann machine has evidently devoted considerable thought to the best means of overcoming these difficulties, and it will be admitted, we think, by all who give the apparatus a careful inspection that the methods adopted are both ingenious and effective. Point (1) is overcome by placing the condenser *outside* the lantern body. In the case of breakage it can be lifted off (by a handle specially provided) without touching the arc lamp or the lantern body. Turning to (2), the difficulty is got over in an obvious manner—but one which no previous designer has discovered—by placing the gate *outside* the main casting instead of behind it, giving much greater accuracy and freedom of movement. As to point (3) a big improvement has been made by causing the Maltese cross to be of large size and to work in the *large outside wheel*—with the result of making breakage almost impossible—securing greater certainty in movement and reducing noise.

These are the main features of novelty in the projector, and it only remains to be said that in working they are seen to have considerable practical value. The machine is easy running, practically flickerless even at a low speed, and gives a remarkably steady picture.

Tyler's second novelty will be found described in detail in their advertisement elsewhere. It is hardly necessary to point out the advantages of a "Multipli" lens to showmen who have previously been in the custom of carrying a case of half-a-dozen or so with them. Cost is reduced by about one-sixth, while the convenience of simply screwing on a fresh glass to the stock lens instead of replacing it by another is obvious. Both the apparatus described are worthy of the careful consideration of buyers, who will find Mr. Collier always ready and willing to give a practical demonstration at The Film House.

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OUR HIRING DEPARTMENT

is being constantly added to and is, as usual, full of good things. A first-class program can therefore be made up at a few minutes upon receipt of wire or telephone message. We will send post free our latest revised list of Films for Hire upon receipt of application.

In our **PRODUCTION DEPARTMENT** we have a large stock of Bioscope Machines, Supplies, etc., which we are always prepared to despatch by Van, Train or Ship at the shortest notice. Experienced Photographers always at hand, ready to be sent to all parts, Town or Country. Local Film Subjects our Speciality. Printing, Developing work undertaken.

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Wonders of the Eastman Works.

A large number of those present at the Photographic Convention at Rochester were taken over the works of the Eastman Kodak Co. This extract from the souvenir book distributed to the visitors conveys some idea of the impression that was gained:—"We are accustomed in this country to stupendous figures, and when they are applied to the output of a steel mill or the tonnage of a railroad, we think not so much of it, because the products themselves are large. But a moving picture negative is such a tiny little thing, a post card is so small, an 8 by 10 plate is so insignificant as compared with a steel rail, and a camera is so unpretentious alongside of a locomotive or an automobile, that we do not look for mechanically big things in a photographic factory. In photography we think in grains and ounces and square inches—yet so great is the consumption of the various products that to contemplate the Eastman works we must think in acres and tons. In our Kodak Park plant, 23 acres of floor space is given up to the manufacture of sensitized photographic goods; the new plate building now under construction will bring this total up to more than 28 acres, while our other Rochester factories, with combined floor space devoted exclusively to the photographic business, brings the total up to 37 acres in Rochester alone—and there is still more under construction. There are nearly 4,000 Rochester employees, and the capacity of our boilers is over 6,700 horse-power. The refrigerating machines at Kodak Park have a cooling power equal to the melting of 1,920 tons of ice daily. The works are operated by 743 motors, varying in power from 1-12 to 75 horse-power, and these, with 7,000 incandescent lights, are furnished current by five engine-driven electric generators, with a capacity of 1,800 kilowats, or 3,000 horse-power. In the Kodak Park grounds, consisting of 43 acres, are two and a-third miles of brick pavement and three-quarters of a mile of railroad trackage."

Admission of Children.

A measure is before the Scranton Councils which, if passed, will prevent children under 14 years of age attending moving picture shows or nickelettes without being accompanied by parents or guardian. The object in view is all right—in parents knowing where the child may be, or in preventing the spending of money obtained unknown to parents, etc., but as far as whether the pictures are proper or not, it will not make any difference whether the parents accompany the child or not. The authorities should see that improper pictures are not permitted, and the repetition of an offence would mean a revoking of licence.

Murdoch and Vaudeville.

Mr. J. J. Murdoch's interests in the Western Vaudeville Association, again form a topic of discussion in Chicago. He is now said to have disposed of a majority of his holdings to Mr. Fred Henderson. His object, as stated to the *Show World*, is to protect the interests of his family by distributing his savings—so that all the "eggs are not in one basket," as at present.

Tariff Reduces Duty on Films.

The effect of the new tariff on the film business has been to reduce the duty on exposed negative films and exposed positive films. There has been no change in the duty on unexposed negative and positive films. Formerly, the rate on exposed negatives was twenty-five per cent. ad valorem, and sixty-five cents a pound; now it is only twenty-five per cent. ad valorem. On exposed positive films the rate is now only one and one-half cents a foot, while before, the duty was twenty-five per cent. ad valorem, and sixty-five cents a pound. The invoice value of exposed positive films was taken at six cents a foot by the appraisers. The only kind of moving picture films which are admitted free from duty in this country are those of American manufacture which are light struck, otherwise damaged or worn out, so as to be unsuitable for any other purpose than the recovery of the constituent material. Proof of identity shall be made.

International Co.'s New Official.

The rumours of the resignation of Mr. Streyckmann, of the International Co. are correct, according to the *New York Morning Telegraph*, which says:—"Captain L. A. Boenig has been elected secretary of the International Projecting and Producing Company of Chicago to succeed P. J. Streyckmanns. This action is no surprise to many. It had been rumoured right along that there had been friction between Streyckmanns and Murdock, and the announcement of the new election puts an end to all these rumours."

Slide Note.

Mr. Henry B. Ingram, of the Henry B. Ingram Co., has just returned from a four weeks' photographing trip. He brought back with him over a thousand 5 by 7 negatives for song slide work, among which were many beauties. Among the places visited by him in search of new scenery were the Swartwood Lakes, in New Jersey; the Delaware Water Gap, Shohola Glen, the Honks Falls Gorge, Hanging Rock Falls and Sams Point, at Ellenville, N.Y.: the Wyoming Valley, in Pennsylvania; and the Mayfield Hills, in Fulton County.

Italian Exhibitors Unite.

The Italian exhibitors of New York and vicinity are availing themselves of self-protection, and a meeting held at the Florence Theatre, 331 Bowery, discussed several suggestions for placing their business on a better paying basis. One of the complaints was the high prices they have to pay for suitable vaudeville talent and it was suggested that they form a combine to run their houses on a circuit like the big theatres.

The Exclusive Film Co,

of Chicago announces that the batch of films despatched to them from Europe by Mr. A. McMillan, was the biggest batch ever cleared at the Custom House.

Encouraging Attendance at Summer Shows.

These past weeks I have taken more than a passing notice of the open air theatre says a writer in the *Moving Picture World* and it has come to be a permanent feature, considering the weather. I believe the right place is out doors and I want to say that the above places are doing good missionary work in elevating the industry of the moving picture business. There is a class visiting the open air places that has not had the good fortune of attending some of the 5 and 10-cent houses when the performance is more enjoyable under bad weather conditions. I always manage to occupy a seat in the surrounding company of the upper class and I have enjoyed some very good comments regarding the pictures shown.

Ask for the New Productions of the

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Borough.

ST. GEORGE'S HALL.—This hall in the Westminster Bridge Road which will hold about 1 000 people, is another vindication of Mr. Geo. Edwards' policy of popular prices, which has transformed a financial sink into a little gold mine. The nightly scene here presents a seething audience, boisterously applauding every picture, and their hearty laughter at the comics is a good thing to hear. The films projected are What a Wig Will Do, The Gipsy Child, A Faithful Fool, Uncle Reuben's Courtship, Invisibility, A Reckless Life, Hotel Thief, The Jilt, A Mad Dog, and A Little Child Shall Lead Them.

Brixton.

THEATRE DE LUXE.—This beautiful theatre, which will hold nearly four hundred, has become very popular. It is crowded every day with educated appreciative audiences, who evince the greatest interest in the high-class pictures. The program this week comprises A Trip Across the Island of Ceylon, The Right to Labour, Exhausting Journey, Reedham Boys at Drill, What Drink Did, Eloping with Auntie, and The Great Swim Through London. The pictures and the elaborate appointments of this theatre are very pleasing to the patrons, and Mr. Brickwell, the courteous manager, is the right man in the right place.

Clapham Junction.

THE ELECTROSCOPE PALACE (Lessee, Mr. G. Fabbro; manager, Mr. J. Fabbro, Junr.).—The pictures this week are The Meudon Butcher, Love and Vendetta, A Sister's Lover, The Miniature Circus, Carried off by an Eagle, There are Ghosts in the House, Weird Goose Chase, An Outcast's Sacrifice, Russian Cavalry, and Bobby the Sportsman.

Croydon.

ELECTRIC THEATRES, (Manager W. H. Cousins, Operators Messrs. Allard and Long).—Brisk Business is the order of the day and a splendid series of pictures are being shown. As a top liner they have the swimming Race through London, (London Cinematograph Co) which took place last Saturday and was on the screen on Monday afternoon at 2.30 Other films are The Baby's Shoe, One Busy Hour, (American Biograph) The Girl Detective, No Rest for the Weary, (Pathé) The Infant Terrible, (Selig) In Andalusia, (Radios) The Mac's go Shooting, (Precision) and Boulogne Small Car Cup Circuit.

STATION PICTURE HALL (Proprietor, Mr. E. Savage; operator, Mr. A. J. Greenhead) —How to seat the audiences is the puzzle at this hall, the heat wave has not in any way diminished the number that nightly view the program which this week includes The Yiddisher Boy, The Press Gang, The Forgotten Watch, (Lubin) Dreadnought to the Rescue, (Rosie) The Two Brothers, (Itala) and The Man in the Iron Mask.

Edgware Road.

RECREATIONS, LTD.—This very nicely appointed theatre in the Edgware Road continues its prosperous career under the management of Mr. Porter, and the practice here of entertaining the lady visitors to tea in the afternoon is much appreciated by ladies out out shopping. The musical accompaniment here is made a feature of, for besides a fine-toned piano, there is an excellent organ, the grand tones of which considerably enhanced the value of such a film as The Old Organ. Other fine films were Japanese Dancers, An Indian's Gratitude, Too Polite, Mad Dog Scare, Growing Flowers, Lux Weekly News, and The Amateur Detective.

Kingston-on-Thames.

ST. JAMES'S HALL.—(Mr. Sidney Bacon).—At this charming river-side place of entertainment pictures are extremely popular and deservedly so. This week's program includes The Prodigal Son, Houdini's Exploits, Lady Helen's Escapade, The Jilt, For the Motherland, Vultures of Syria and The Deserter. Miss Ethel Saunders renders some charming songs illustrated on the screen.

Marble Arch.

ELECTRIC PALACE.—Select West End audiences are delighted with the high order of pictures which Mr. Alston on behalf of the Electric Palaces Ltd, is submitting just now. Such fine films as Pathé's The Nobleman's Dog, and The Cardinal's Conspiracy are alone worth a visit They were supplemented by Gaumont's floral tableau called "Growing Flowers," Teaching a Husband a Lesson and others. The new electric fans put in by Messrs. Locke and Soares render this ornate picture theatre delightfully cool. In fact, the management spare no pains to enhance the comfort of the patrons.

Paddington.

THE ELECTRIC PALACE, Harrow Road.—Mr. Martin is showing some excellent pictures, as usual. The Palace is fully lighted by Martin's Patent Portable Lamps, and the printed programs given to the audience can be easily read. The films this week are:—The Heroism of a Soldier, Hand of the Wizard, Bargee's Daughter, The Chemist's Mistake, The Water Carrier, The Boa Constrictor, In Winter's Grip, and as a headliner the beautiful hand coloured art film entitled The Ugly Girl.

Piccadilly.

EGYPTIAN HALL.—Pathés fine picture theatre is doing excellent business. It is crowded at every performance, and Mr. J. W. Witten, the Manager is most assiduous in promoting its popularity and must be highly gratified with the crowds and stream of cultured people who come again to see the continuous change of pictures.—The films this week are The Mountebank's Son, Scenes in Palermo, A Crocodile Hunt, The Boar Constrictor, Fancy Dress Ball, The Leader, Father Buys a Picture, Farmer's Son, Baby's Food, Mysterious Thief, and A Quiet Dream.

Walworth.

EDWARDS' PICTURE PALACE, Empress Street (Lessee and manager Mr. George Edwards).—If evidence is wanted as to the thorough enjoyment which a kinematograph entertainment affords the masses it may be found at Edwards' Picture Palace, where round after round of applause follow the films. There were something like 700 people present—closely packed—when we looked in on Tuesday night, and everybody pleased and delighted. It could be seen at a glance that whole families were there, and the policy of the cheap admission—1d., 2d. and 3d.—told its own tale. As we have before remarked in connection with this hall, since Mr. Edwards took over

The

Anglo-American Film Manufacturing Co.

LATEST FOURPENCE PER FOOT NETT FILMS

Father Buys a Cheap Goose.

Another side-splitter. Attracted by its cheapness father buys a goose from a street vendor and a little later acquires a cheap roll of oilcloth. Attempting to get home with his purchases, he meets with a series of accidents, fails to get rid of the goose, which has turned very "high," and arrives at his abode in a pretty state.

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A strong drama showing the betrayal of a brother's trustful confidence and a wife's faithlessness. 555 feet.

Smuggler's Dogs v. Custom House Dogs.

570 feet.

The Professor's Hooligan Trap.

425 feet.

the reins of government, here is splendid testimony to the virility of the moving picture show in a poor and densely populated district. Mr George Edwards is to be complimented on giving a sound, sane and healthy entertainment at a price within reach of the poorest. The films included The Lost Sheep, In Love with Mistress, Waterman of the Riviera, The Sleeper, The Policeman, A Plucky Little Girl. There are also several vaudeville turns, but it is the pictures the people want. Miss Cissie Travers presided at the piano, and Mr. Joseph C. Dear is the violinist.

Victoria.

ELECTRIC THEATRE, Wilton Road, (Manager Mr. A. Bond).—The program for this week is a most entertaining one, drawing crowded many disappointed patrons failing to obtain admission—The films are The Bank Note, Falling Arrow, Foolshead as Talisman, Juggins Motor Skates, Industrial British Columbia, Motor Tour Through Cheddar Gorge, Little Miss Muffit, A French Duel, The Fleet in the Thames, Sailors arrival in London, Peril of the Fleet, Professor Puddenhead's Patent No. 1 Vacuum Provider, The Cricket on the Hearth, Hard Luck, Symphony, The Scald.

From the Provinces.

Aberdeen.

THE GAIETY PICTURE HALL.—This week Mr. Dove Paterson is submitting to large audiences the following fine program : Oliver Twist, A Cheap Removal, A Cowboy's Argument, The Obliging Porter, and Bleriot's Channel Flight. The singing picture is Mona, by Mr. Henry Burr, the operatic tenor. The pictorial trip this week is Through Normandy.

Accrington.

THE PICTUREDROME (Weisker Bros., proprietors; Mr. J. Hargreaves, manager).—This week presents anumber of popular pictures. Prominent amongst them are the following—The Man with the White Gloves, Dumb Sagacity, Electricity for Nervousness, No More Hats Wanted, and Mr. and Mrs. Brown Go Motoring.

Altrincham.

THE CENTRAL THEATRE (Weisker Bros., proprietors; Mr. W. Hook, manager).—The ever-popular series "Drink," is well received by an appreciative audience. Other good turns are Bicycle Highwaymen, The Long Arm of the Law, Juggin's Motor Skates, and Ma-in-law as a Sportswoman.

Ashton-under-Lyne.

THE PICTUREDROME (Weisker Bros., proprietors; Mr. Peter Leckie, manager).—This week has an admirable program. Thelly's Heart is a good draw, and the Village Piper a strong dramatic series in colour is very well received. Other good films are The Strong Woman's Lover, and The Bogus General, and The Hootomatic Cycle Alarm.

Barnsley.

TEMPERANCE HALL.—The lessees, the Royal Canadian Animated Picture Co., now report that they have taken this hall on a long lease. They feel justified in this owing to the great success of their programs. This week they are showing Where is My Wandering Boy To-night? Gaffers Breaks All Records, Foolshead Wishes to Commit Suicide, Oliver Twist, The Violin Maker of Cremona, Nat's Conversion, The Cowboy's Sweetheart, Getting Rid of His Dog, The Cat Came Back, How to Train Mother-in-law, and The Colonel's Story. Crowded houses are the order of the day at this hall.

PUBLIC HALL (Lessee, Mr. Wally Denvers; manager, Mr. Will Spearman).—The Bio-tableaux of Mr. Wally Denvers are as good as ever. They include this week A Modern Grace Darling, Jim is Engaged to be Married, The Gambler, A Cold and Its Consequences, A Golden Lie, and Cowboy Exploits. A remarkable example of film colouring is one showing A Trip Through Ceylon, by Pathé Frères. Mr. Frank H. Vernon is again giving his illustrated songs and sketches with great success.

EMPIRE THEATRE (Manager, Mr. Will Smithson).—The Palacescope is this week showing Don't Wake the Bobby and The Race for the Farmer's Cup. As usual there is also a good variety program.

Belfast.

ST. GEORGE'S HALL (Proprietors, Entertainments, Ltd.; manager, Mr. Herbert Rogers)—The films this week are excellent, including The Serenade, Trial of a French Military Airship, The Sham Sword Swallowers, A Broken Heart, A Briton's Promise, Satan at Play, Fireside Reminiscences, Necessity is the Mother of Invention, Romance of an Orphan, By the Doctor's Orders. The talking and singing pictures are "I'm off to Philadelphia" and "Hello! Hello! Hello!"

Birkenhead.

THE HIPPODROME, Grange Road (managing director, Mr. Walter de Frece; acting manager, Mr. Frank Weston).—During his sojourn in Birkenhead, Mr. Frank Weston has made himself exceedingly popular. This week's bill includes Mr. Cyrus Dare, the capital child impersonator, and the Four Storeys in their musical comedy act. The pictures are very good, La Tosca continuing to be a great draw. The Great Fire in Paris is a very realistic series.

ARGYLE THEATRE, Argyle Street (Mr. J. D. Clarke, proprietor; Mr. Keating, manager).—This week the usual high-class variety program is presented to crowded audiences. The pictures entitled The Boxing Fever are very amusing.

TRANMERE MUSIC HALL (Mr. Saronie, proprietor). — Mr. Saronie has introduced some novel features in his picture shows. Once each week he has a singing competition for ladies, and an amateur singing competition for both gentlemen and ladies for a purse of silver. The greatest possible interest is taken in these competitions. This week is presented a capital series of the celebrated Italian Regiment, The Bersaglieri (known as the flying men), Cyrano de Bergerac's Adventures, A Duel in the Time of Richelieu, The Temptation, The Vanished Dream, Turning Over a New Leaf, and William has a Hard Time, make up an attractive programme.

Blackburn.

ROYAL OPERA HOUSE (Proprietors, The Blackburn Hippodrome, Ltd.; managing director, Mr. Harry Yorke; acting manager, Mr. Reginald Yorke).—By special arrangement with the proprietors, the Gaumont Co., Ltd., London, Mr. Harry Yorke has secured at enormous expense, the exclusive rights for Blackburn of the marvellous film depicting the great fight between Johnny Summers and Jimmy Britt.

Blyth.

WEST'S PICTURE PALACE.—Visitors to this fine show are unanimous in their admiration of the splendid program provided for their delectation this week, and are anticipatng another treat during the next, for which another remarkably excellent bill is provided. A Mistake in the Addresses, The Peach Basket Hat, The Burglar in the Trunk, The Two Donkeys, Aunt Polly's Bike Lesson Father's Fishing Rod, The German Cavalry Manœuvres, The Captain's Honour are all attractive films and to these are added the very beautiful coloured pictures of The Nobleman's Dog, and In the Tyrolese Alps. No wonder West's pictures are rapidly adding to their already general popularity here.

Bournemouth.

WEST'S PICTURE PALACE.—Mr. T. J. West on Monday put on an entire and complete change of program, and helped by the welcome change in the weather it reaped the reward of full houses twice daily. Foremost amongst the items are two highly dramatic subjects, Andrea Chenier (a fine Italian Art film) and For the Motherland (a story of the intrigues and plots of secret societies). Little Sherlock Holmes and The Cricket on the Hearth are themes of a more domestic nature, but equally appealing. The fun is fast and furious in the comedy element, which includes all the principal latest comics, whilst travel is represented by Fishing in the Solomon Islands, and The Canals of Copenhagen. A very bright musical interlude is provided by Miss Gracie Sinclaire, a charming lady who has just returned from a highly successful tour through the Antipodes, and who is billed as the Australian comic opera *prima donna*. Mr. T. W. Kingston is the manager, whilst Mr. C. P. Lauza projects the pictures in the usual perfect way appertaining to all Mr. T. J. West's enterprises.

Burnley.

PALACE AND HIPPODROME (Managing director, Mr. Frank MacNaghton).—The sensational picture here this week is The Great Lottery, which makes a splendid addition with other films to the star vaudeville entertainment given at this palace of amusement.

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THE MENDED LUTE

Length 996 feet.

A stirring Romance of the Dakotas.

We are releasing the following subjects on the 23rd inst.

THE RENUNCIATION

Length 982 feet. Comedy Drama.

Two old chums, miners, are rivals for the love of Kittie Ryan, ill feeling grows until they are bitter foes, and a duel with pistols seem imminent, Kittie enters and introduces her choice—a bit of effeminity—the great contrast between the miners and the dude, has the effect of again cementing the friendship of the old chums.

FRIEND OF THE FAMILY

Length 749 feet. Drama.

A man becomes infatuated with a woman he meets, he thinks to desert his family for her; their efforts to bring him back are of no avail. Another man, the friend, comes between and wins the woman's favour, this shows her fickleness, and is the cause of the former lover being brought back to the heart of his family.

TENDER HEARTS

Length 233 feet.

A pretty pastoral story.
The treatment of a wounded Dove decided a young country girl in favour of a country suitor as against a City man.

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Lady Love.
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Prairie Song Bird.
It's hard to find a real nice man.
Floating Along.
Just drop a line to Mother.

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Stars of the national game
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Carlisle.

PUBLIC HALL (Mr. Sidney Bacon).- This week another varied and attractive program is being heartily received. The principal pictures shown are The Girl Detective, Queen's Necklace, Sherlock Holmes' Rival, Son's Return, Boyhood of Vedocq, Foolshead, Talisman, Rival Beggars, and Brothers in Arms.

Colne.

CENTRAL HALL, Colne Lane.—A special holiday program of pictures, including coloured films, is now being shown at the above hall. They include The End of a Tyrant, The Witch's Spectacles, An Indian Marriage, Put a Penny in the Slot, Broken Down Swell, Prof. Weise's Brain Serum, and The Lucky Man.

Ellesmere Port.

THE HIPPODROME (Mr. A. Corelli, proprietor).—The following pictures make a popular draw:—The Hotel Thief, The Drummer-Boy and His Dog, The Judge of Instruction, Italian Artillery Crossing the Alps, The Absentminded Man, and Foolshead Pays His Debts.

Erith.

PUBLIC HALL, (Mr. Sidney Bacon).—Another capital program is shown with success this week including Drummer Boy and His Dog, Young Girl's Sacrifice, Violin Maker of Cremona, Faithless Lover, Chip Remover, Man with the Dolls, and the Warwick Cinephone.

Glasgow.

PRINGLE'S PICTURE PALACE, Watson Street (Proprietor, Mr. Ralph Pringle; general manager (for Mr. R. Pringle), Mr. Athol Pringle; operator, Mr. Arthur Vivian).—A most interesting and instructive program is again provided this week. Mr. Athol Pringle describes it as "the best on record." Good houses have been the rule, notwithstanding the tropical conditions prevailing, and all appreciated the bill of fare provided. Mr. Athol Pringle's motto is "a once-a-week program, and that up-to-date." The principal contributions are The Prodigal Son and A Little Child Shall Lead Them, supported by a series of films of undoubted excellence.

PRINGLE'S BIJOU PICTURE PALACE, Cowcaddens.—The following are shown in a good program:—A Humble Hero, and The Confession; the comicalities comprising The Lunatic in Power and The Pass Key. Competitions of various kinds are a special feature at this hall.

Ipswich.

POOLE'S PICTURE PALACE (Proprietor, Mr. J. R. Poole; manager, Mr. A. C. Rogers).—The following excellent series of pictures are attracting enthusiastic audiences—Battleships in Action, Matrimonial Shoes, The Drummer Boy and his Dog, The Bicycle Highwayman, The Cinephone "The Love Song," Ascot Sunday, Boiling Billy, The Boy and Convict, A Drive for Life, The Cinephone "When we're together," Two Memories, A Little Child Shall Lead Them, Don Carlos, A Tragedy at the Court of Spain. Illustrated Song "The Blue Alsatian Mountains" Miss May McPherson, Story of a Picture, Why we changed our Butcher. Illustrated Song "Lily Bell" the accompanist is Mr. F. Kingsley.

Liverpool.

NEW CENTURY PICTURE HALL, Mount Pleasant (Managing director, Mr. Sydney H. Carter; resident manager, Mr. F. A. Parker).—The new dramatic film The Gambler, by M. Forestier, is followed with close attention. Other good films are The Robber's Ruse, The Cricket on the Hearth, and My Friend, Mr. Dummy.

PICTON HALL, William Brown Street (Manager, Mr. Edwards), has reopened for a short season. The bill this week contains a capital educational series of The Cotton Industry in Lancashire, the powerful dramatic scena Voice of the Violin, The Bicycle Highwaymen, a very funny picture Women Chaffeurs, and the comedy series Sportsmen in Switzerland, You Will Pay For It, and Tooth and Slap in the Face.

WESTMINSTER MUSIC HALL (Proprietor, Mr. Fred E. Weisker; manager, Mr. J. Nelson Bramble).—The leading pictures this week are A False Oath, Nat's Conversion, The Boy and His Kite, A Magnetic Burglary, and The Wonderful Handbell.

Llandudno.

THEATRE OF VARIETIES (Manager, Mr. S. Hughes, jun.).—The featured films here are Last Days of Pompeii, Punchestown Races, and Foolshead, Celebracy and Matrimony.

Newcastle-on-Tyne.

ROYAL PICTURE HALL, Groat Market (Manager, Mr. Hall Jones).—The following excellent films are being shown by Mr. Hall Jones, the popular manager at the Royal: Bleriot's Channel Flight, The White Slave, The Wishing Coat, Wedgwood Ware, A Spring Day in the Tiergartin, The Wooden Leg, Lucky Jim, Process of Liquifaction, The Ingenious Revenge, and Wonderful Rose Designs.

New Brighton.

THE TOWER VARIETY THEATRE (Mr. R. H. Davy, general manager; Mr. R. E. Goffin, assistant manager), has a good variety performance, and we hear Miss Maud Allan is booked for one night on the 31st August. The pictures this week are Gold Piece, the military dramatic series entitled Marie's Handkerchief, Bachelor's Dream, Foolshead on the Alps, and A Bad Pinch of Snuff.

North Shields.

BOROUGH THEATRE.—Although the weather is so hot, Mr. Black still manages to draw excellent audiences. For the program this week he has secured splendid subjects, the chief of which are—The Nobleman's Dog, The Message, The Snowman, and A Child's Faith. The mirth provokers are Bob's Revenge, Burglar in a Trunk and The Boxing Fever. By special request of some of Mr. Black's many patrons, he is again showing the film "Sports and Gala" photographed by himself.

HOWARD HALL. –This popular picture hall is doing good business since its reopening. The program this week comprises some of the latest and best subjects. The star pictures:—A Drive for Life followed by Arrival of the Czar or Royal Review of the Fleet at Cowes, also His Father's Honour, Cartouche, or the King of the Robbers, Morocco and the Moors, The Dynamite Waistcoat, A Would-be Hooligan, Policeman for an Hour, and a Weight Reducing Experiment.

CENTRAL PALACE.—The pictures shown here this week include "Satan Smith" and The Troublesome Satchel, which puts a grand finish to the excellent variety program presented.

Oldham.

THE HIPPODROME (Weisker Bros., proprietors) this week have a strong dramatic bill in Nana's Mother, Wicked Woman, and Pathé's art film, The Fear Reedham Boys' Drill is well received. The comedy items are The Talisman and The Contraband Porker.

Ramsgate.

MARINA THEATRE (Manager, Mr. W. J. Attack).—A capital program this week has its reward in crowded and enthusiastic audiences. Amongst the pictures are Freakish Fortune, (dramatic) An Evil Philtre (dramatic) Devil's Wand, (comic) He Would Fish, Prof. Fix Fixed, and An Aerial Elopement, (comics) and the great topical picture Bleriot's Flight across the Channel and reception at Dover. As a speciality Mr. Will Nosam appears in a capital entertainment entitled A Study in Chocolate and White.

Rochdale.

PRINGLE'S PICTURE PALACE (Lessee, Mr. Ralph Pringle; manager, Mr. James Pringle).—Another full-house program of pictures this week includes: Told by the Shoe, Two Memories, Terrible Brazilian, Miss Moffatt, Blind Detective, A Faithless Lover, and Boyhood of Vidocq.

Southend.

SOUTHEND PICTURE PALACE (Manager Mr. C. Silverman).—The Palace is crowded nightly, the films shown are—Valleria of Issogne, Fool's Revenge, Motor Cycle, Honourable Ways, Master's Suspicions, A Thief Bested, A Ward's Love, Fashionable Waltz, The Harlequin's Story, A New Companion and Kenilworth.

PIER PAVILION.—The films here are Confidence, Why Father Learnt to Ride, Loves Sweet Melody, Ralph Benefits by Curiosity, The Bohemian Girl, and The Castaways.

PRINCE'S HALL, Tyler's Avenue, is showing Under the Flag, Dash for help, Water Babies, Universal Flirt, The Wonderful Baronet, The Rivals, The White Chief, and Frost Bound Nature.

Sunderland.

THE WHEATSHEAF HALL, Monkwearmouth.—(Proprietors Messrs. Lough and Richardson).—Notwithstanding the great heat good houses are the rule here, the pictures shown are Drink, Bleriot's Channel Flight, Inventions of an Idiot, Tickling Inee, The Other Fellow, The Winner, whilst the travel picture is Bonnie Scotland which treats the audience to a pleasant day in the Trossocks of Lock Lomond.

WILLIAMSON FILMS

GINGERBREAD

We have succeeded in this Film in once again getting out of the beaten track, and have produced a really laughable subject and one without any resemblance to subjects which have gone before. The scene shows the fronts of a baker's and ice cream merchant's shops. The former is doing an immense trade with a special line of gingerbread, and the proprietor of the latter is mortified to see everybody neglecting his offer of ices for the tastier ware of his competitor. At last an idea strikes him, and during the temporary absence of the baker, he bribes the latter's boy to put a liberal dose of cayenne pepper in the next batch of gingerbread. The result is that the customers are nearly driven mad by the heat of the cake and rush for ices to allay the irritation. Afterwards they attack the baker and his assistant, and force them to eat some of the gingerbread. The boy confesses, and an amusing chase follows in which the youngster attempts to cool himself with the aid of a block of ice, but at last gets so hot with the dose of pepper that he goes off in a cloud of smoke.

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Sheffield.

Central Hall (Proprietor, Messrs. Jasper Redfern, Ltd.; manager, Mr. F. W. Holmes; operator, F. E. Pearson).—The films projected included The Drunkard's Reformation, At Home at Last (Vitagraph), The Medicine Bottle, Juggins Breaks All Records, St. Kilda and Its Birds, The Cat Came Back, A Blind Foundling, Holidays, The Kaleidoscope, and The Artist's Model's Jealousy.

The Grand Electric Theatre (Proprietors, The Vaudeville Syndicate; manager, Mr. Arthur Turpin; operator, D. J. Mason).—Large audiences heartily applauded the all-picture program presented by the management as follows: The Great Naval Pageant, The Burglar's Mistake, All is Not Gold that Glitters, The Orphan of a Murderer, Love Finds a Way, Student Days, The Twin Brothers, A Father of Many, Fateful Bowling, The Wonderful Remedy, A Meddlesome Boy, and The Burning Home.

Hillsbro' Palace of Varieties (Proprietor, Mr. J. C. Brothwell).—At the head of the bill last week was Foul Play, a fine dramatic of great interest. Also exhibited were: A Gamble for a Bride, From Earth to Moon, Quebec to Niagra, The Children's Reformatory, and a laughter raising subject which just suited the audience, The Depilatory Powder, or How to Get Rid of Whiskers.

Theatre Royal, Attercliffe (Proprietors, The North of England Theatres Corporation; manageress, Miss Hope; assistant manager, Mr. L. V. Waite).—The excellence of the Royal program last week drew large audiences. The successful headliner was The Burglar's Mistake, The A. B. Subject, The Deception, 'Arry and 'Arriet's Night Out, and the laughable chasing picture How Rastus Got His Pork Chops.

Raymond's Palace, Attercliffe (Proprietor, Mr. Matt Raymond; manager, Mr. E. H. Dobson).—The premier films on the program were the successful pictures The Burglar's Mistake and The Victim. Others exhibited included The Bank Note, Inventions of an Idiot, Will the Workman, The Peach Basket Hat, The Comical Adventures of Unlucky William, and an English-made humorous subject by Cricks and Martin entitled The Boxing Fever, one of the most laughable pictures ever exhibited. Showmen would do well to make a note of this.

Surrey Music Hall (Proprietor, Mr. Frank Howson).—The pictures still receive great attention at the Surrey. Last week's films were The Way of a Man and Mexican Sweethearts.

Empire.—The films projected at the Empire included a pathetic production What Drink Did and The Adventures of Mr. Stubborn.

Barrasford's Hippodrome.—Boiling Billy was the film subject at the Hippodrome. There were a good many boiling Billies in the Sheffield Halls last week.

South Shields.

Tivoli.—The pictures depicted here this week are intensely interesting. The Sardinian Brigand, The Revolutionary (a story dealing with the South American Republic), A Spy's Thrilling Adventures, The Adventures of Fair Dolores, The Developments of a Silkworm, Boxing Fever, Music Mad Amateur, and A False Alarm completed an excellent picture program.

Temperance Hall.—The King's Picture Company present another high-class kinematograph exhibition before their audiences this week, and among the many films are The Cardinal's Conspiracy, The Nobleman's Dog, The Queen's Necklace (a beautiful picture drama), and a comedy showing the difference between On and Off the Stage.

St. Helens.

Co-Operative Hall (Weisker Bros., proprietors; Mr. A. Evanson, manager).—Large audiences show their appreciation of Bleriot's Flight Across the Channel and The Naval Review at Spithead. Baby's Shoe meets with a sympathetic reception. Bertie Buys a Bull Dog, and Lucky Jim, are good comedy pictures.

Swansea.

People's Palace, High Street (Manager, Mr. William Coutts).—An Englishman's Home, Andrea Chenier, The Gallant Scout, and A Brave Woman's Revenge are the headliners here this week, ably supplemented by A Beggar's Gratitude, The Pulveriser, Vulture and Usurer, Weary Willie, Boxing Fever, The Father's Forgiveness of a Prodigal Son, The Winning Coat, A Hairdresser's Revenge, and Yokohama to Kyoto, with illustrated songs by the Cinephone.

The Hartlepools and Tees-side.

Black's Picture Hall, West Hartlepool (Lessee, Mr. George Black; local manager, Mr. George Hill), had a very nice bill, the the principal pictures being The Incendiary or the Gipsy's Vow and Andrea Chenier, followed by The Modern Penelope, A Gallant Scout, and A Trip In and Around Portugal. The singing picture, I Don't Care if there's a Girl There, was well received. Put a Penny in the Slot and Father Buys an Armchair completed a good program.

The Park Picture Hall (Lessees, The Park Picture Co.; acting manager, Mr. J. W. Dale; operator, Mr. J. Grantham; lecturer, Mr. Harold Mitschke; musical director, Mr. Bert Bertram).—The Park Picture Co. showed a capital program of pictures again, each subject being of an equally entertaining description, and comprised Andrea Chenier, The Nobleman's Dog, I've Lost a Penny, The Troubles of an Amateur Detective, The Old Organ, Motherly Love of Animals, An Old Bachelor's Find, and others of a laughable character.

The Canada Picture Palace, West Hartlepool (Manager, Mr. James Burley), had a strong program, which was enthusiastically received nightly by satisfied audiences. The top of the bill was The Vulture of Syria series (No. 1, The Vulture and the Usurer). The Foundling, A Novel Strike, Fishing with Dynamite in the Solomon Isles, The Meanest Man on Earth, Boxing Fever, and The Legend of Orpheus.

The Cleveland Picture Hall, Middlesbrough (Lessee and manager, Mr. Thos. Thompson; electrician, Mr. Weightman; pianist, Mr. R. Colling), issued the 68th consecutive program this week, the subjects again being of an excellent nature. Despite beautiful summer weather and countless al fresco skating and other outdoor attractions, good houses prevailed. The leading film was Brothers in Arms, and another of undoubted merit The Trappers. Figuring prominently also The Pony Express, The Child's Prayer, A Bull Fight, The Hand of the Victim, The Old Bachelor's Find, The Quarrelsome Man, The Unwelcome Chaperon, and The Reedham Boys' Drill 1909.

The Empress Picture Hall, Hartlepool (Lessee and general manager, Mr. Albert Mathams), had for their leading subjects Torpedo Attack on H.M.S. Dreadnought and The Drunkard's Reformation, also two other very fine pictures A Boatman of the Reviera and Whaling in the South Seas. The remainder of the program included films humorous, dramatic, and otherwise.

Wallsend.

The Tyne Picture Hall, Station Road.—This hall is going strong with The Message, The Victim, The Snow Man, Put a Penny in the Slot, The Lady Bone Setter, Bob's Revenge, and a beautiful new interesting drama entitled The Foundling.

Whitehaven.

Market Hall (Lessees, The Edisonia Company; manager, Mr. Victor Branford).—A big program here this week presents to the admiring audiences Dickens' Cricket on the Hearth, The Prodigal Son, The Jilt, The Little Gipsy Girl, Heart of Gavroche, The Wood Cutter, Bluffer's Benzine, Jim and Willie, and Extraordinary Journey. Cinephone numbers and illustrated Zonophone songs complete a capital entertainment.

Wigan.

New Central Hall, King Street (The World in Motion Co. Mr. A. Russell, manager).—The Picture Newspaper instituted by Mr. Russell is highly appreciated. The system is to place on the sheet pictures of prominent local affairs that have appeared in the local press. Napoleon, the Man of Destiny, is well received. Other good pictures are The King and Queen at Knowsley, The Butcher Boy and the Penny Dreadful, and the screamingly funny film, The Heel of Beauty.

York.

Victoria Hall (Mr. Sidney Bacon).—Success still is the result of the Management's catering. This week's program includes Boyhood of Vidocq, Talisman, Brothers in Arms, Instinct of the Blind, Broken Window, Rival Beggars, When Master Dined with his Clerk, Young Girl's Sacrifice, Violin Maker of Cremona, and the Warwick Cinephone which is an institution here. Caubo and Castelle the man monkies in a classical speciality, are a diverting pair of comedians and give a capital show.

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THE UNFORTUNATE CANVASSER. — A good example of the "knockabout" comic. A personage with a decidedly foreign appearance is seen going from house to house with a portfolio of pictures for sale. He first approaches a housewife who is standing at her garden gate, but the latter is shocked by the nature of the pictures, tears one up and throws the fragments at him, then bustling him into the street. Two other ladies whom he approaches set about him with mops, and at another house his pertinacity brings him nothing but a sound thrashing with the door mat. At last luck seems to have come his way. A servant at a large house likes the pictures immensely and summons her mistress, but the latter, a prim old maid, bangs them about the head of the canvasser and turns him out. At a smaller house down the street he is welcomed in by the mistress, who takes him into the parlour and examines his wares with every symptom of pleasure. In the midst of it all, however, her husband, a tall horny-handed son of toil, enters, seizes the unfortunate canvasser by the coat collar, wipes the floor with him, and throws him through the window into the street, with the fragments of his wares after him. Still undaunted, the traveller approaches the foreman of a gang of men at work on road repairs, but the latter thrusts a picture into the fire under the tar cauldron and uses it to light a cigarette, and then the whole party seize him and throw him in the tar, and on emerging he is marched off by a policeman who has been watching him.

NORDISK FILMS CO

A HORSE THIEF'S HONOUR is the title of a subject with a real prairie flavour by this firm. Two horses left at the door of a farmhouse, and mounted and ridden off by one of the bad characters of the neighbourhood and his wife. Later the two are seen in that log cabin, when the man says good-bye to his wife and sick son, previous to riding away with a companion of the same occupation as himself. Meanwhile, two mounted police officers have been put on the track of the thieves, and one of them comes upon them as they are sleeping on the prairie—covers them with his rifle, and forces one to bind the other, and then leads them both off captives at the end of a rope fixed to his saddle. Returning to the cabin, the sick boy is seen to be delirious and, realising that his end was near, the wife made off to find her husband. She discovers that he is a captive, and pleads with the officer to allow him to see his son once more. The latter consents on the condition that he delivers himself into captivity again. The man riding homeward has a brush with another party of police, escaping with a severe wound. He arrives in time to say farewell to the boy, before the latter breathes his last, then gallops back to the police station, where he finds the officer has been given in charge for releasing him. He has just time to explain the circumstances before falling dead.

AMERICAN MUTOSCOPE & BIOGRAPH CO

THE RENUNCIATION.—This is a splendid and tragic love story at a mining camp, where two big rugged miners, who are old chums, fall in love with a beautiful girl who comes into the camp. The chums quarrel and a duel is arranged. Joe knows he is a deadshot, and that the duel means the death of Sam. He decides to renounce his claim on the girl's affections. In the meantime Sam steals stealthily to Joe's cabin bent on murdering him with a knife. Kitty intervenes just at the critical moment, and introduces an effeminate dude as her accepted lover and the chums become reconciled.

THE FRIEND OF THE FAMILY.—A touching story of human passions, and a beautiful specimen of the photographic art. Robert Edmonds is married to a fond wife and is devoted to his little boy, until a Society belle crosses his path and he becomes ensnared. He neglects his wife and home, and his child writes a pensive note complaining of his neglect. The wife is in despair. Jack Hudson,

his dearest friend, saves him by making hot love to the woman himself. On the point of flight Robert discovers he has beeu "cut out" and returns to his home crestfallen, where he finds his little boy's touching missive, and this awakens him to a sense of shame, and he begs forgiveness of his wife.

TENDER HEARTS.—This is a pretty little pastoral. Nelly is loved by a simple farmer lad, and also by a handsome dressy chap from the City. She decides in favour of the latter, but later witnesses his cruelty to an injured bird and the young farmer's love for it. In the end the simple good-hearted lad wins her hand.

EDISON

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A Rural Tragedy.—A woman is caught apparently beyond hope of escape in a burning house, in the climax of this drama. The house is real, the fire is real, and when the last pathetic incident of the powerful story is enacted, all that remains of the pretty country home is a mass of charred and smoking embers. When the heroine and her brother are snatched from the very jaws of death by a daring rescue, the danger is vividly true and not merely of stage construction; it is a seething, roaring volume of fire. Leading up to these wonderful scenes is full of strength. It tells the love of two brothers for the same girl, how she coquetted with one, but finally gave her heart to the other, yet it is the brother who loves and loses who plays the hero at the fire and saves his brother and sister from the flames at the cost of his own life.

How the Tramp Got the Lunch.—He was a very jovial tramp, but his joviality didn't win him the luncheon he so fondly coveted. He experimented with it on a workman, with the fat bundle of luncheon and quantity of beer surrounded by bucket, but the workman was decidedly blind to his qualities. Not being able to secure a share of the food and drink by fair means, he determined to secure all of it by foul. He stowed the workman, when that individual was deep in a fatal, unsuspecting moment, in a cask, and literally rolled him away. The luncheon and the drink was his, but not for long. As he moved away, a brawny fellow-workman stopped the flight of the cask down hill, released his co-labourer from the embrace of the staves and hoops, and the tramp's enjoyment was speedily terminated.

Closed on Sunday.—Bill Stebbins, a "commercial" with a chronic thirst, arrives at Milgeville Sunday afternoon with a parched area in his throat. The landlord introduces Bill to various expedients by which the Sunday law is dodged, and Bill is always just on the point of getting his drink, but doesn't. In the end, even when Bill thinks he has the drink secured beyond all possibility of accident, he loses it again, and is forced to seek assuagement of his thirst in clear spring water.

Cosmopolitan Film Co.

An interesting industry is illustrated in two films by this Company, the first of which is issued this week with the title of The Silkworm. This shows the earlier stages of silkworm culture, from the birth of the worm until the chrysalis stage, showing its various stages of growth, method of feeding, etc. The second subject will show the actual progress of manufacturing the silk.

Hepworth Manufacturing Co

The Boys and the Purse.—A couple of lads are playing round a seat. A young lady arrives and drives them off. An old gentleman is wheeled up in a bath chair, close by, a young man shortly joins the lady on the seat and while he is chatting to her the boys take the purse by the side of the lady and place it at the back of the old man's chair. When the chair and occupant have been gone some little time the lovers get up to go and the loss of the purse discovered. Immediately the bath chair and attendant are suspected and there is a hot chase. They quickly catch them up, and after a short examination the purse is discovered. The lovers call for a policeman, which further alarms the other pair and they get away as quickly as they can. They make fair progress but come to grief at a bog. Behind them they can see the others accompanied by a police officer. With the aid of a pram which they take from a nurse they are able to get along faster, the old gentleman riding as best he can in it. With a brilliant idea the attendant turns the old man out near a tub outside an inn. He makes the old chap jump inside and pushes it rapidly over and over down the street. Stopping for a second to wipe his brow the man releases the tub which begins to roll on its own account. He follows in pursuit, but is unable to stop the barrel which runs up and down hill and finally leaps down a bank into the river. The attendant, the lovers, boys, and officer all arrive and help to fish the old man out, when mutual explanations follow.

The Burglar and the Child.—Disheartened and weary a man enters his home. He reports to his wife his failure to obtain work. Their only child, a small girl returns from school and asks for food which the parents are unable to provide. The woman puts on her hat and coat, determined to make an appeal for help to her own proud father. She makes an effort to obtain help and forgiveness. The old man, however, orders her from the house. A little later the father and child are out walking together when the man observes a ruffian breaking into a house. Dashing forward, he springs into the window after the burglar and seizes him; there is a desperate struggle, in which the hungry man is easily worsted. His little daughter runs to his assistance, only to see her father felled. The burglar pushes the girl into a corner while he rifles the safe. The noise has aroused the household and a lady enters, sees the man and sends for a policeman. The unfortunate man comes up, he is arrested and charged with the burglary. The burglar, meanwhile, drags the kiddy to his garret where he throws her on to a bed and threatens violence should she move. He counts over his haul, places it in his pocket with a chuckle. With further diabolic threats to the child, he leaves the room, locking the door securely behind him. The youngster glancing from the small window sees a possibility of escape. Tying the sheets together, she fastens one end to the bedpost and throws the rest from the window. The descent is successfully made, and she appeals to the first policeman she sees for help. The policeman tells her to return while he stands close by in hiding. The burglar leans out of the window. The child is seen and he quickly comes down after her, but the policeman walks forward and arrests him.

Urban Eclipse-Radios

The Dog's Sagacity embraces some good acting by a dog, and is also worthy of special mention from the beauty of some of the natural scenes. A picture of the river side and a harvest scene are particularly effective. The story opens with a picture of a countryman, the villain of the piece, laying a bunch of flowers on the window cill of the girl he desires to marry, but by whom he is cordially disliked. She finds the flowers and contemptuously throws them on the ground, but another young man who appears is cordially welcomed, and introduced to the father as her future husband, and received in a friendly manner by the latter. The disappointed lover soon learns of his rival's success, and plans revenge. An opportunity presents on the hero stealing from the harvest field to steal a word with his sweetheart by the river. The rival follows him, and after the girl has left stabs him with a clasp knife, afterwards burying the latter in the woods. The girl's dog finds the body and running to the field leaps at the girl and her father until he succeeds in making them follow him to the river side, where the wounded man is found. As they are carrying him back through the woods the dog stops and paws the ground where the knife is hidden until the master digs it up. With this evidence and that of the wounded man, the attempted murderer is identified and given into charge of the police.

Industrial Borneo shows some of the occupations which the natives of Dutch Borneo carry on under European direction. At one part primitive salt works are illustrated, sea water being carried in buckets to long troughs where the heat of the sun causes evaporation and the residue of salt is carried away for sale. A brickfield is also visited, the shaping of the bricks, their drying in the sun, and subsequent "firing" being seen, and the film includes, after an interesting glimps of the fisheries on the Celebes river, with an interesting picture of turtle hauling—the ungainly animals being slung on board a cutter in a net, a task employing three men, and conveyed to market.

Bremen to New York was photographed by courtesy of the

Nord-Deutscher Lloyd Company, and is a delightful Ocean Series. The features are a panorama of Bremen, emigrants embarking on the S.S. "George Washington," off Southampton, immense dimensions of the vessel shown to full advantage, emigrants and their third-class decks, ship's officers "taking the sun," first-class passenger's decks, the promenade and band, acrobatic and other sporting performances, gymnasium and grand concert saloon, first sight of the Statute of Liberty, approach and arrival at New York, grand views of the harbour, "skyscrapers, etc., scenes on the landing stage and bathing beach at Coney Island.

Aviation Experiments at Vichy, France, includes fine pictures of aerial navigation, taken by special permission of the organizers of the meeting, showing M. Tissandier's machine at rest and in flight, M. Paulhan's bi-plane manœuvring and its quick descent, scenes in the enclosure, and splendid portrait views of the distinguished assembly of "flying men."

THE GAUMONT CO

The Folkestone Beauty Show.—Probably no beauty competition ever held has attracted so much attention as that which took place at Folkestone on Tuesday of this week. Messrs. Gaumont have secured a really remarkable picture of the event. Very close portraits of all the continental competitors are shown, including Mademoiselle Orlach—the Paris Queen of Queens, the Queen of Normandy, the Queen of Lille etc., etc. There can be no doubt that this picture will prove immensely popular, as the humourous element is prominent.

German Boy Scouts.—Exhibitors who are organising special shows for the "Boy Scouts" in their district, will do well to put on Gaumont's film, illustrating the visit of the German Boy Scouts to England. Young England would seize the opportunity of taking stock of the methods and efficiency of their Teutonic neighbours, and might learn a good deal from the interesting series of pictures which have been produced by the Gaumont Co.

R. PRIEUR.

The Two Gossips.—We see two women walking along the street engrossed in conversation. The many adventures they have, such as being knocked down by a motor, upsetting a pastrycook's basket, etc., are very laughable. This film is of convenient length, and should have a ready sale.

An Unprofitable Trick.—This film opens with a scene in the interior of a room, in which an officer is imprisoned. He receives a letter reminding him of a promise to a lady to take her to the opera. He sets his brain to work to try and find a way to get out of the room and of passing the guards without being seen. He does this by getting his servant to carry him out in a trunk, and the many knocks he gets while going to the station are very laughable. He arrives at the lady's house only to find that she has just left for the opera He goes post haste to the opera, and finds that the lady has consoled herself with his colonel, who recognises him and sends him back to his room. Soon after arriving there he is further angered by receiving a stiff bill for the many damages he has done.

J.F. BROCKLISS

The Two Brothers.—Mr. de Freville is out on the veranda of his beautiful country house enjoying a quiet game of chess with his friend Bernard, when the maid brings a telegram from his brother George, to say that he will arrive at 7 p.m. to spend his holidays with him. He is very pleased with the news and takes his wife to the station to meet his brother, who is an officer in the Hussars and they give George a hearty welcome. Mr de Freville gives a garden party in the beautiful grounds of his house, and his young brother who has fallen in love with his sister-in-law, makes an appointment with her. She consents to meet him in a quiet part of the garden, where the officer declares his love for her. This scene has been watched by one of the guests who immediately informs the poor husband, but he will not believe it as the wife had just returned to him and kissed him. George's holidays soon draw to a close and he has to return to the regiment. Mr. de Freville and his wife and friends all go to the station to wish him good bye. Just as the train is leaving the station the young wife jumps into the moving train, to the surprise of all present; he tries hard to prevent her, but at last realizes that his wife has deserted him and gone with his brother. The poor husband goes home broken hearted and on arrival at his house, sees an apparation of his faithless wife and brother clasped in each other's arms. This last shock is too much for him and he drops down dead on his own doorstep.

LUBIN MANUFACTURING Co

A Great Wrong Righted.—He is spending his holidays at a fishing village, and entices the fisherman's daughter to run away with him. He refuses to marry her afterwards, because he has the

chance of a rich heiress. The betrayed girl denounces him at the church door. Five years elapse, and his little daughter, whilst selling flowers, saves him from suicide, and through her instrumentality a great wrong is righted.

PATHÉ FRÈRES

In Ancient Greece (Art film, ballet by Sacha Dezac, danced by Mesdemoiselles Napierkowska of the Opera, Paris, and Mary of the Opera Comique, Paris).—With the idea of securing an entirely original art film, Messrs. Pathé have enlisted the services of Mdlles. Napierkowska and Mary for the purpose of obtaining a moving picture record of their exquisitely graceful pantomime ballet. The dance as executed by these two exponents of the most pleasing of all arts is perfect, and the quality of the film is such that it is difficult to believe that the dancers do not themselves appear in the flesh before the eyes of the spectator.

If a Woman Wants a Thing, She Gets It (S.C.A.G.L.).—Farmer Barleycorn and his wife decide to engage a servant. In accord on this point, they disagree upon another; the farmer is of opinion that a maid would be preferable, while his wife is equally

of the firm opinion that a man servant would be more to her liking. A little dispute arises, but the farmer has his way; Mrs. Barleycorn simply awaits events. Upon her husband's departure she tears down his notice, and puts up another to the effect that the services of a manservant are required. The notice is seen by a farm hand in search of a situation. He applies for the place and is engaged by Mrs. Barleycorn, who dresses him up in some of her own clothes. The farmer on seeing such a fine-looking maid is delighted, and ratifies his wife's choice. Barleycorn soon succumbs to the charms of the maid, but his wife's watchful eye is upon him and another little scene takes place. The result may be foreseen. The maid is dismissed, and the notice for a man servant goes up again. Needless to say, the second applicant is one and the same as the first, and is engaged by the farmer.

Tommy's Prize.—Tommy Tucker has gained first prize, and at the annual prize distribution his mother's face is wreathed in smiles. His aunt is no less proud when Tommy shows her the book which has been presented to him, and as a mark of appreciation gives him half-a-sovereign. Tommy hastens to spend it as quickly as possible. A walking-stick first captures his youthful fancy; then he stuffs himself with bon-bons and other delicacies. A purchase of cigarettes is the next step, and he saunters along swinging his cane and emitting clouds of smoke. The sight of a swing, as he passes through a fair, is irresistible, and Tommy seats himself in it. First attempts are usually somewhat feeble ones, and Tommy's endeavour to be a man is no exception to the rule. A kindly policeman leads him back to the bosom of his family, where he is put to bed.

The Two Friends.—It is harvest time, and the big farmhouse is left to the care of little Jeannette and Rover, the dog. Vagrants force their way in. Jeanette offers resistance, but is picked up and thrown down the steps of the cellar, the trapdoor being then closed upon her. She is badly bruised and shaken, but recovers sufficiently to call to Rover, who has been left chained up in his kennel in the yard. The dog succeeds in breaking his chain, and Jeanette makes him understand that he must go and seek the harvesters. Rover does as Jeanette bids him. The harvesters, warned by the dog's excited barking that something is wrong, run back to the farm, overpower the thieves and recover Jeanette in a fainting condition.

Eat Your Soup (S.C.A.G.L. film by Brindejont-Offenbach).—An excursion into the country has been arranged. A plate of warm soup has been prepared for baby, who sits at the table with his bib tied around his neck. Nurse brings in the soup, but to the dismay of everybody baby refuses to swallow so much as a spoonful. All persuasions are in vain, and as it is time to leave, papa takes the soup with him into the carriage, hoping to get baby to eat it on the way to the station The end of the journey reached, the family passes through the village. The antics of a travelling clown and athlete amuse baby mightily, and seeing this, his adoring papa and mamma enlist the services of one of them to try to get baby to eat his soup. No better luck attends the player's efforts. Finally everybody settles down to lunch, and baby, left to his own devices, makes friends with a big dog. A maid brings the dog a plateful of victuals, and the youngster who refused with such obstinacy the good soup prepared for him, falls upon the dog's food and commences to devour it with much appreciation.

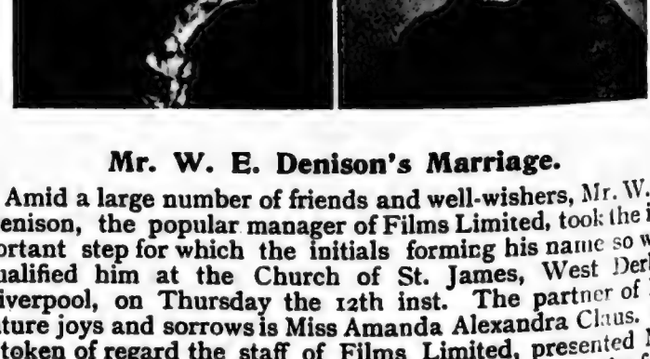
Cines Co.

A Modern Penelope.—Some very good quality pictures are presented with this little drama. Although saddened by the departure of her fiancée, she makes light of it, and amid many caresses presents him with a flower and makes a brave show. Then follows the school scenes and the efforts of the importunate wooers to gain her affections, especially as she has become possessed of a large sum of money by the death of an uncle. Then bad news arrives as to the fate of her fiancée, and her many admirers continue to press their attentions upon her, but she will have none of them. She sends them about their business, still believing her lover will be restored to her. Finally, after many well portrayed scenes, we find two persistent lovers have gained access to the house of Penelope, and armed with huge bouquets try to cut each other out. Whilst they are quarrelling the maid brings in a telegram announcing the unexpected arrival of the modern Ulysses, and Penelope gets the importunate wooers on their knees to her, and then gives instructions for the admittance of her fiancée, who finds them in this ignominous position, and obliges them to beat an undignified retreat.

The Fair Dolores.—This is an affecting drama of Spanish life. The pictures are of excellent quality, and the characterisation throughout is superb. The story is simple, but of a pathetic nature. The Fair Dolores, a young and handsome Spanish woman, bids farewell to her fiancée on his enforced departure. In the meantime Dolores pursues the usual life of innocent pleasure in the dancing casinos, and Manuel, her lover, is told of this life in an exaggerated form. A comrade tells him that Dolores is encouraging the attention of another man. He returns home and violently upbraids her. A quarrel ensues, and the two are parted. The girl becomes very ill, and when on the point of death, Manuel learns that he has been deceived, and hurries to the home of his beloved to beg forgiveness.

The Music Mad Amateur.—This is a short humorous film of 222 feet, which will serve as a capital interlude to the more pretentious dramatic stories. It portrays the overweening vanity of an amateur musician, who plays to such an excess that everybody gets surfeited with his playing. The guests leave the room disgusted and he even has no time to eat the refreshments brought to him by the servant. He goes on pounding the piano until even the servants go into hysterics. So enthralled is he in his own marvellous playing that he has to take off his coat and waistcoat and finally rises from the piano to find the room empty and himself bowing his acknowledgements to a vanished audience.

Arab Life.—The second series of Arab Life give some splendid views in the domestic life of the Arbas in the Oasis, presenting all through good scenic effects. The nomadic habits of the people are well portrayed, the manner in which they trek across the desert with well laden camels and donkeys, their camps beneath the date trees in the oasis, the washing of their clothes, the method of drying them on the trees. Finally the interesting opeartion of date collecting is shown.



Mr. W. E. Denison's Marriage.

Amid a large number of friends and well-wishers, Mr. W. E. Denison, the popular manager of Films Limited, took the important step for which the initials forming his name so well qualified him at the Church of St. James, West Derby, Liverpool, on Thursday the 12th inst. The partner of his future joys and sorrows is Miss Amanda Alexandra Claus. As a token of regard the staff of Films Limited, presented Mr. Denision with a purse of gold, and the directors of the firm gave a substantial cheque. The happy pair left for London, Paris and the South of France. We tender to Mr. and Mrs. Denison our congratulations and wish them every prosperity in the future.

The Position of "Plot" Writers.

In the course of a letter to the *Referee*, "A Writer" says:—"The play or story is produced and acted in the privacy of the photographer's studio, but is afterwards published in pictorial form printed on celluloid film, the photographer and maker usually paying the starvation price of 5s. or 7s. 6d. for the plot, which invariably returns to him a colossal profit (?); but my point is, the 'copyright' of the plot purchased from the writer is in most cases never assigned to the maker of the film. Some makers, to my own personal knowledge, have even taken the 'idea' from a plot submitted and used it, returning the written plot to the sender as being unsuitable. What remedy has the author in cases like this? Is he entitled to an injunction to prohibit the sale of the film, and could he successfully sue for royalties or damages on copies already published of which he still holds the copyright?"

The Victoria Hall Fire.

The regrettable accident at the Victoria Hall, Southsea resulting in the death of one boy, and more or less severe injury to several others, was, as our readers will have gathered from the press reports, entirely due to a cry of "fire" by a thoughtless member of the audience after the film had ignited, although the latter was at once extinguished, and at the worst the flames would have been confined to the operating box. A panic ensued, partly allayed by the plucky behaviour of a cornet player in the orchestra, who rose in his place and played "Oh, Oh, Antonio," and the children got wedged in the gallery near the exit, with the lamentable results detailed—which were also partly due to the fact that a balustrade at the back of the gallery gave way, and precipitated some of the children on to the heads of those below. At the inquest the jury returned a verdict of accidental death, and added that the accident was caused through a flimsy and insufficient partition collapsing and precipitating the lad into a narrow passage below. In a rider they expressed the opinion that the gallery where the crush took place should not be used again until it had been strengthened and made thoroughly secure, with sufficient space or passage-way arranged leading to the emergency door. They were satisfied with the number of attendants in the hall, and that they rendered efficient help. The jury further expressed sympathy with the parents of the deceased boy.

A Popular Novelist in Living Pictures.

Probably no English author is more widely read than Hall Caine, whose latest novel, "The White Prophet," was published the other day with a first edition of 100,000 copies. The Gaumont Co. are now preparing, and will issue within the next few days, a series of pictures taken at Greeba Castle, the home of Hall Caine in the Isle of Man. The famous novelist will be seen engaged upon the most recent of his works, and interesting events of his everyday life will also be depicted. Without doubt the series will prove immensely interesting, as although the portrait of Hall Caine is familiar, few have seen the man himself. This picture will afford them an opportunity of studying the author.

Farm Work on the Bioscope.

One of the main features of the Small Holding Exhibition at Earl's Court is the song picture and bioscope entertainment in the Queen's Palace Concert Hall. This includes a special land culture film, replete with incidents vividly presented of the daily routine on small holdings and allotments. Other items will comprise songs sung by accomplished vocalists, and animated pictures, both amusing and instructive.

"The Kinematograph" Offices are 9 & 11 Tottenham Street, W. 'Phone 4777 Gerrard

The Motiograph.

There is at present in progress at Earl's Court a demonstration full of interest to living picture men. Mr. F. W. Swett, the travelling demonstrator of the Enterprise Optica. Co. of Chicago, is supervising the exhibition of films and lantern slides given by the Southern Pacific Railway, to advertise the resources of the Pacific coast of America, served by its system, and stimulate immigration thereto. Fine views are given of Yellowstone Park, the forest and cattle raising districts of California, etc. An explanatory lecture is given and admission is free. The most interesting feature from the trade point of view is, however, that the pictures are projected by the enterprise Co.'s "Motiograph" a machine which has had phenomenal sales in the States, for a practically new instrument and has favourably impressed all who have seen it here as a practically flickerless machine. Mr Swett will be pleased to see any members of the trade, who care to call and see the projector in action, between twelve and two. The outfit, comprising projector, with lantern attachment, standard arc lamp to sell for about £47.

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FIRST-CLASS operator just returned from Italy, provided with the best references, who has a good knowledge of French manufactures, etc. is anxious for employment either in England or English speaking countries.—Address Duon, Box 26 Weekly Office.

WANTED first class Operator, with complete outfit for long tour with High class concert party Scotland Commencing end of September, must have up-to-date and efficient machine—full particulars and terms to Bright & Crompton, 5, Melbourne Place, North Berwick, N.B.

BOY just left school is anxious to obtain situation in kinematograph works or factory where there is a possibility of learning the trade. Excellent references and recommendations—A. H. Box 23 Weekly Office.

WANTED by Travelling Picture Company at present touring Ireland—A man capable of working a Wrench model AA machine, good opportunity for man wishing to see this country, state terms and experience Address XYZ Kine Office.

YOUNG man (27) with a practical and theoretical knowledge of bioscope operating would like to get a start under good manager. Would take assistant's position at a small wage —Box 24 Weekly Office.

APPARATUS & FILMS FOR SALE AND WANTED.

WANTED TO BUY, Second-hand Films.—Apply Cohen, 63 Whitechapel Road, London, E.

WANTED to buy several copies, must be perfect condition, of Pathe's coloured firework cascade also Bioscope for cash,—Apply Box 22. Weekly Office.

FILMS for sale Football Final 450 25/- Derby 230 25/- Oxford & Cambridge boat Race 200 15s Marathon Race 400 30s, Naval Pageant in the Thames 400 60s, Prize Camel 370 45s, Mysterious Barrels 450 50s. all new.—Hughes 3 Lebanon Gardens, Wandsworth.

KINEMATOGRAPH Machines Repaired,—Arc Lamps, etc. re-lacquered and adjusted, second-hand machines purchased, resistances rewound, installations overhauled and tested —New Century Co. Greville Street, Holborn, E.C.

WANTED purchase up-to-date iron operating box medium size, Send full particulars, price etc.—Blake 112 Howbury Street, Bedford.

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SONG SLIDES on Hire, American & English, largest selection, moderate terms.—**Walter Tyler, Ltd.,** 48, Waterloo Road, London. Lists Free

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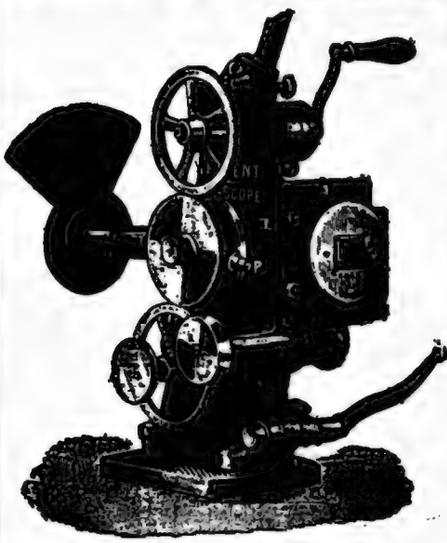

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Father Buys a Cheap Goose	315
The Waif Heroine	595
Zillah	02

AMERICAN BIOGRAPH FILMS.
Markt & Co. (London), Ltd., 6, City Road, E.C.

*The Renunciation	982
*Friend of the Family	749
*Tender Hearts	233
Cardinals Conspiracy	999
Country Doctor	942
The Necklace	—

J. F. BROCKLISS,
7 Rupert Court, Rupert St., W.

*Smugglers' Dogs v Custom House Dogs	570
*Professor Hooligan's Trap	435
Toto, the Juggler	—

CINES CO., Ltd.,
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*The Fair Dolores	708
*The Music Mad Amateur	229
*Oasis of Sidi Maid	393
Jupiter is Weary	688
Modern Penelope	623
Witch's Spectacles	754

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Put a Penny in the Slot	535
An Aerial Elopement	—
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*The Silkworm (Part I)	530
*Ignored Tragedy	760
For the Sake of His Child	566

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*Unfortunate Canvasser	500
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Boxing Fever	600
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*Giordano Bruno	885
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Magda	960
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The Ursula Motor-boat	240
Naval Pageant and Bluejackets' March	605

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*Two Brothers	555
Troublesome Fellow	—
Old Maidservant	530
The Blind Detective	585

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The Peril of the Fleet	535
Bluejackets in London	220
Simple Simon at the Races	435
British Naval Pageant in the Thames	—
The Scald	517

LUBIN FILMS
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*A Great Wrong Righted	810
Through Jealousy	690
Curing a Jealous Husband	—
Professor Wise's Serum	—
My Friend the Indian	340

LUX FILMS
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*Two Gossips	272
*Unprofitable Trick	534
Reformed Drunkard	485
The Lucky Man	396
Bleriot's Week in Paris	350

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A Gallant Scout	about 430

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*Horse Thief's Honour	676
*Apache Dance	177
*Crack Rifle Shot	150
Sea Sports at Kiel	348

PATHE FRERES,
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*In Ancient Greece	428
*If a Woman Wants a Thing	660
*Tommy's Prize	460
*The Two Friends	692
*Eat your Soup (S.C.A.G.L.)	560
*Misadventures of a Pair of Trousers	510
*The Horseshoe	595
*The Love Token	528
*How a Sailor is Made	676
*Hunting the Panther	478
The Ugly Girl (S.C.A.G.L.)	643
The Boa Constrictor	478

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The Tenderfoot	416
The Tyrant's Dream	420
Schoolboys	164
The Moonstone	1000

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*Bremen to New York	750
*Aviation Experiments	395
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*Along River Correze	285
*Dog's Sagacity	500
The Skimmer Hydroplane	105
Yachting at Cowes	465

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German Cavalry (Welt Kinematograph Co.)	462

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*Washington under the British Flag	990
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Plot That Failed	413
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Tollfors, Sweden in Winter	230
Captain's Honour	698

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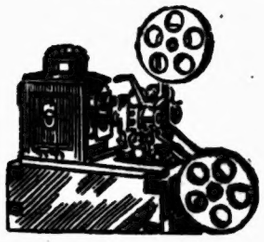

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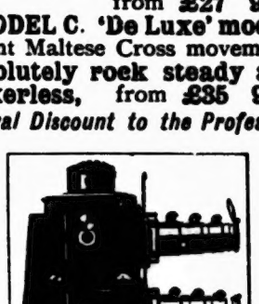

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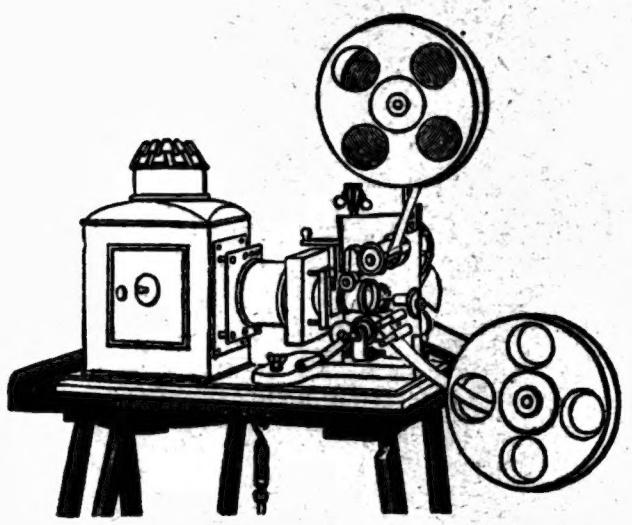

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